virtute et fidelitate
IAMES:S:VIRTVE

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Thomas Lawrence

Ellis K. Waterhouse

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Mansel sc. f.

PRINZ EUGEN,

Herzog von Leuchtenberg und Fürst von Eichstädt.

THE

LEUCHTENBERG GALLERY.

A

Collection of Pictures

FORMING

THE CELEBRATED GALLERY

OF HIS IMPERIAL HIGHNESS

THE DUKE OF LEUCHTENBERG,

AT MUNICH;

ENGRAVED BY J. N. MUXEL,

CURATOR OF THE GALLERY;

WITH BIOGRAPHICAL AND CRITICAL NOTICES,

BY

J. D. PASSAVANT,

AUTHOR OF THE "LIFE OF RAPHAEL," "TRAVELS IN ENGLAND," &c.

Frankfort on the Maine,

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1852.

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SUCCESSOR TO THE LATE ROBERT BEST EDE.

THE

LEUCHTENBERG GALLERY.

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PUBLISHER'S PREFACE.

The high artistic merit of the Duke of Leuchtenberg's Gallery in Munich is universally acknowledged. In addition to containing very choice and celebrated master-pieces of the various ancient schools of painting, it possesses the peculiar charm of exhibiting many modern works of great ability in painting and sculpture, executed in the first quarter of the present century. The public are therefore much indebted to the inspector of the Gallery, Mr. Muxel, for giving them an opportunity of judging of these treasures of art. Most of them have been etched by him in outline in a spirited manner, while others have been executed with greater minuteness.

The biographical notices and descriptions of the works of art have been submitted to a strict scrutiny by the distinguished author of "The Life of Raphael," so that nearly all the articles have been considerably improved.

In the arrangement of the engravings an historical order has been observed, and the pictures are placed according to the schools to which they belong. The lead is taken by the Italian schools, followed by the Spanish, German, Netherlands, and French. Next are the modern schools, likewise arranged in national order, and lastly the works of sculpture.

I have endeavoured to make the style of each engraving imitate as nearly as possible the original. The price has likewise been fixed as reasonably as possible, to make the work accessible to all. In conclusion, I trust that the friends of art will receive the work with favour and approbation.

Frankfort on the Maine, August, 1851.

JOSEPH BAER.

1.

PORTRAIT OF HIS ROYAL HIGHNESS, PRINCE EUGENE,

Duke of Leuchtenberg and Prince of Eichstädt, &c. &c.

(FULL LENGTH,)

On Canvas. High 6′ 9″, wide 4′ 7″.

A COPY OF JOSEPH STIELER'S PICTURE, PAINTED BY BUTZ.

(JOSEPH STIELER, painter to the Royal Bavarian Court in Munich, was born at Mayence, in 1781, and studied painting in Vienna, Paris, and Rome.)

☞ *The Original is in the Hall of Her Royal Highness, the Duchess of Leuchtenberg.*

ITALIAN PICTURES.

VENETIAN SCHOOL.

ANTONIO DA SOLARIO, called IL ZINGARO.

The history of this painter savours of the romantic, and resembles that of Quintyn Messys. His natural abilities and love for a Blacksmith's Daughter (whence he was called Zingaro, Gipsy), induced him likewise to embrace the noble art of painting, in which he has produced extraordinary things By birth a Venetian, his style resembles that of the Venetian painters Antonia da Murano and Jacopo Bellini. His chief works were executed at Naples, in which city, fettered by his love to Colantonio's daughter, he became the founder of a Neapolitan school of painting. He died there in the year 1455, aged 73.

2. THE VIRGIN MARY,

half figure, holds, standing before her, the Infant Saviour, who, turned towards St. John, holds a bird by a thread. On a slip of paper is the inscription: *Antonio da Solario Venetus F.* This inscription is of peculiar importance in the history of art, as it confirms the statement made by the Neapolitan authors Carlo Celano and Pompeo Sarnelli, that Antonio da Solario was a native of Venice, which is contrary to the erroneous assertion of Bernardo Dominici, who gives Civita in the Abruzzi as his birthplace; this author in general having arbitrarily composed a Neapolitan history of art rather than investigated it.

On Wood. High 12″ by 10″.

GENTILE BELLINI.

He was born at Venice, in the year 1421, and was the son and pupil of Jacopo Bellini, and elder brother of Giovanni. Several large pictures, with representations of the history of his native place, which he executed by order of the Venetian government, gained him great fame. In the treatment of subjects taken from life, he was induced to introduce many portraits of his contemporaries, and to devote himself even in subordinate things more to the study of reality; by this means the Venetian school of painting obtained that peculiar direction, founded on the study of nature, which has always distinguished it from the other schools of Italy. Some paintings by Giovanni Bellini, which Muhammed II. had seen and admired, induced the latter to request the Republic of Venice to send him to Constantinople, to paint his portrait. The senate, however, not being willing to lose their then most distinguished living painter, commissioned Gentile to proceed to Constantinople, to paint the Turkish Emperor. Gentile returned, loaded with rich presents, to Venice, where he died in 1501.

3. MARY

holds the Infant Saviour sitting on her knee. Two male and two female Saints stand at their side. Half figures the size of life. A very close representation of the characteristic heads gives this picture a peculiar charm.

On Wood. High 2′ 2″ by 3′.

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4. THE CIRCUMCISION OF THE INFANT JESUS.

Mary holds him on the altar, the priest being engaged with the circumcision. Joseph stands behind them, the prophetess Joanna on the right, and a deacon on the left; the latter is probably the likeness of the person that ordered the picture. Half figures the size of life.

On Canvas. High 2′ 5″, by 3′ 2′ 6‴.

GIOVANNI BELLINI.

Born in Venice, in the year 1422. He was a pupil of his father Jacopo, whom he however soon surpassed, as he did likewise his elder brother Gentile. He learnt the secret of the Van Eyck oilpainting from Antonello da Messina, who painted his portrait. Giovanni is to be considered the founder of that school from which the greatest Venetian painters have sprung, of whom we need only mention Giorgione and Titian. The manner in which this painter, who lived to the age of 90 years, always kept pace with the higher development of his art, is truly remarkable. His original manner was somewhat stiff, but he soon acquired a greater truthfulness to nature, and more decided character, for which his knowledge of oilpainting afforded him additional facilities. But when his pupils began to surpass him in grandeur and breadth of treatment, his genius took a new turn, so that the works, which he executed in his old age, are considered the most exquisite. He died, highly honored, in the year 1514.

5. MARY

holding on her knee the Infant Christ, who raises his left hand to caress her. In his right hand he holds a bird. A curtain and landscape form the background. Half figure, size of life. In the second style of this master.

On Wood. High 2′ 6″ 6‴, by 24″ 6 ″.

GIORGIO BARBARELLI, surnamed GIORGIONE.

He was born in 1477, at Castel-Franco in the Venetian dominions, and entering at an early age the school of Giovanni Bellini, a devoted student of nature and the works of Leonardo da Vinci, he made such rapid progress, that he soon surpassed his master. He was the first who introduced into oilpainting a broad style of execution, and served as a model to other Venetian painters, such as Titian and Sebastian del Piombo. His pictures seem the reflex of the large profundity of his mind, for he gave in his delineations of forms an expression of such a glowing character, as is not to be met with in any other master in the same degree. Next to serious subjects from sacred history, he delighted in representing pastoral scenes, which he treated with much ingenuity, poetical feeling and liveliness. In portrait painting he likewise surpassed every one in the grand conception of his subject, and in masterly execution. He painted many of the façades of public and private buildings in Venice, *al fresco*, awakening a taste for it there by the previous decoration of his own house. It is however much to be regretted, that the moist sea air in that city is so injurious to such paintings, as to leave at present scarcely any traces of them visible. His oilpaintings, too, of which the Gallery has the advantage of possessing three very distinguished specimens, are not numerous, he having died of the plague in 1511, aged only 34 years.

6. HERODIAS

receiving the head of St. John the Baptist in a dish, which she hands to the executioner; at her side stand two female attendants. Half figures less than the size of life. Giorgione used frequently to produce a great effect by strong contrasts of masses of light and shade; here on the contrary he has kept the whole tone very clear, especially in the carnations; only to the costume of the executioner has he applied the whole depth of his coloring.

On Wood. High 2′ 8″ 9‴, by 3′ 7″.

7. THE MOTHER OF CHRIST

in a sitting posture holds him in her lap, regarding him with a serious look, as if in converse with him. Behind her are rising shrubs of roses and laurel; to the right opens a rich landscape. A knee-piece less than the size of life. Giorgione in this enchanting picture has developed the whole nobility of his deep feeling and beauty of form.

On Wood. High 2′ 9″ 9‴, by 2′ 2″ 6‴.

8. THE ADORATION OF THE SHEPHERDS.

Before the ruins of the former palace of David sits the holy virgin, holding the Infant Jesus in her lap; at her side sits Joseph, who cordially greets two shepherds kneeling before him in adoration. A boy angel is dabbling in a water trough in the foreground; he very much resembles that one whom Titian has introduced as "amor" in the picture of "divine and worldly love" in the palace Borghese at Rome. In the rich landscape, which is treated with exceeding beauty, are seen the three wise men of the east, on horseback, the star serving them as a guide.

On Wood. High 2′ 5″, by 3′ 1″ 3‴.

TIZIANO VECELLI DA CADORE.

Lombardy, which has produced so many great artists, gave likewise to the Venetian school of painting its most famous master. He was born in the country town of Cadore in the year 1477, and received in Venice at first a scientific education. Yielding however to his love for painting, he was permitted by his uncle to study, first under Sebastiano Zuccati, and afterwards under Giovanni Bellini. Here he became acquainted with Giorgione, with whom he entered into close connexion, without giving up his own peculiarity of adherence to the study from nature. At a later period they were separated by jealousy, but only after the death of Giorgione in 1511 did Titian occupy the first rank amongst the painters of Venice. Among the many excellent works which he there executed, his battle at Cadore was particularly celebrated, which he finished in 1523 for the council-hall, but which was destroyed by fire. The most distinguished altar-pieces which Venice possesses are due to his hand; e. g. "The Murder of the Dominican, Peter the Martyr," in St. Giovanni e Paolo; "The Madonna, with saints, and the family of Pesaro," in St. Maria gloriosa de Frari; and "The Ascension of the Virgin," now in the Gallery of the Academy; where also is preserved the masterly picture representing the young Mary ascending the temple of Jerusalem. In Ferrara he became acquainted with Ariosto, whose portrait he painted, in return for which the poet has immortalized him in his Orlando Furioso. For the Duke he painted the charming picture of Bacchus and Ariadne, now in the National Gallery at London. In Bologna, in 1530, he took the portrait of the Emperor Charles V., who shewed him great favor, and had many pictures painted by him. In the year 1550 he sent for him to Madrid, to have his portrait again painted by him; on this occasion the painter having dropped a pencil, the Emperor took it up from the floor, upon which Titian, bowing low, said to the Emperor "*non merita cotanto onore un suo servo*," to which Charles answered, "*e degno Tiziano di essere servito da Cesare.*" In the year 1548 our master was at Rome, to paint the portrait of Pope Paul III. At that time he also painted the picture of Danae, now preserved in Naples. Whilst completing this work he was visited by Michel Angelo, in company with Vasari, to whom he expressed his regret, whilst doing justice to Titian's talent, at his want of a more scientific knowledge of drawing. It would exceed our limits to enumerate even the principal works of this master; it may therefore suffice to remark that he lived in splendour and continual health till the good age of 99 years, after having produced innumerable splendid works by his pencil. He died in 1576, at Venice, of the plague, and was buried in the church *de Frari*.

9. THE VIRGIN MARY

in a sitting posture, holding in her lap the Infant Saviour, who plays with her veil, whilst she turns to St. George, who stands on her right. The latter appears in conversation with

St. John the Baptist, who sits opposite him, holding the hand of the child. On the left at a distance is a beautiful landscape. The influence of Giorgione upon Titian is very perceptible in this picture, in spite of the much-to-be lamented retouchings.

On Wood. High 2′ 9″ 4‴, by 3′ 8″ 6‴.

10. THE HOLY VIRGIN

sitting, holds in her lap the Infant Jesus, and turns to John the Baptist on her right. On her left kneels the apostle Paul, in the act of touching the child's arm and foot. A beautiful landscape, with the ruins of a richly adorned building, forms the background.

On Wood. High 2′ 4″, by 3′ 10″ 4‴.

11. DIANA WITH HER NYMPHS IN THE BATH.

The goddess is speaking to Callisto, who, conscious of her frailty, has not undressed.

On Wood. High 17″ 3‴, by 27‴.

12. PORTRAIT OF A MAN WITH A BEARD,

of middle age, holding a book, which lies open on the table. He wears a violet dress trimmed with fur, with wide sleeves, a black cap, and three rings on the fingers of his left hand. Through a window on the left we have a view of mountain scenery. Knee-piece, size of life.

On Canvas. High 3′ 2″, by 2′ 7″ 6‴.

SEBASTIANO DEL PIOMBO.

This talented artist was born at Venice in the year 1485. He was originally destined for the study of Music, but having more fancy for painting, he first attended the school of Giovanni Bellini, and then went over to Giorgione. No pupil of this master has approached him nearer than Sebastiano, both as to his grand style of treatment and the depth of colouring, and also in the thick laying-on of his colours. After the death of Giorgione he went to Rome, where he painted in fresco for Agatino Chigi in the Farnesina several mythological subjects in lunettes, quite in the style of Giorgione. He soon after contracted a friendship with Michael Angelo, who wished to elevate him into a rival to Raphael, instructing him in his grand style of drawing, which Sebastiano was to unite to the advantages of the Venetian colouring, and thus to surpass the works of the Urbinoese. From want of imagination, however, he executed but few historical pictures, and devoted himself more to portrait painting, in which he has produced master-works of the first class. His most celebrated historical work, in which Michael Angelo has drawn some of the figures, is that of the raising of Lazarus, now in the National Gallery, in London. Pope Clement VII. conferred on him the lucrative office of keeper of the lead seals, whence he obtained the surname del Piombo. He died at Rome in the year 1547, and was buried in the church of S. Maria del Popolo, in which his grand picture of the birth of Mary still exists, painted in oil on the wall of the Chapel Chigi.

13. MARY WITH THE INFANT CHRIST,

and little St. John, sitting, in a landscape, surrounded by Zacharias, Jacob, and the great Christopher. This fine picture is treated quite in the manner of Giorgione.

On Wood. High 2′ 5″ 9‴, by 3′ 3″ 9‴.

JACOPO PALMA IL VECCHIO.

This master, who is called the elder, to distinguish him from his younger nephew, was probably born about 1500, in the dominion of Bergamo. He at first imitated Giovanni Bellini, but later he enthusiastically followed the manner of Giorgione. He certainly did not attain to the energetic drawing and deep colouring of the latter; he being, with a grand style of drawing, rather soft in form and treatment. Nevertheless he frequently approached his prototype so closely, that his works have been taken for those of Giorgione; for instance, the charming picture of *Adam and Eve at the Tree of Knowledge*, which from the Musée Napoléon has been returned to the Brunswick-Gallery: also his own portrait, which excited the admiration of his contemporaries, but which is now considered as the portrait of Giorgione, in the Munich-Pinakothek. One of the chief works of the elder Palma is the "Altar-piece of the Holy Barbara" in the church of S. Maria Formosa, at Venice, which, on account of its lofty beauty, has often been copied even in modern times. His beautiful daughter Violanta frequently served him as a model for his pictures, and Titian also paid homage to her charms. The year of the death of this master is not known, but according to Vasari it occurred in 1560.

14. THE VIRGIN MARY

looking on the Infant Jesus, whom she holds with her right hand on her lap, recommends, with her extended left, Donakar, who is kneeling before them, to his protection. Behind him kneels St. Catherine, and opposite, St. John the Baptist, and Mary Magdalen. A landscape, rich in trees, and a town, form the background. Whole figures, half the size of life.

On Wood. High 3′ 3″, by 4′ 3″.

PAOLO CAGLIARI, surnamed IL VERONESE.

He was a son of the sculptor Gabriele Cagliari of Verona, and was born there in 1528. His ruling propensity for painting induced his father to send him to Antonio Badile, whom Paolo however soon surpassed, and then followed the bent of his own genius. In his native town he was at first but little appreciated; greater encouragement, however, was bestowed upon him by Cardinal Gonzaga in Mantua, and afterwards in a greater degree at Venice, where he, by Titian's recommendation, received a commission to paint the ceiling of the library of S. Marcus. In the course of time he painted many of the great works which remain as the highest ornaments of that town. His greatest fame, however, was acquired by his "Marriage of Cana," which he executed for S. Giorgio Maggiore, and which is now in the Paris-Museum. Paul Veronese is especially distinguished for the grandeur and richness of his compositions, in which he knew how to reflect the whole magnificence of Venetian life of his time; also for his splendid colouring of the clearest daylight, and his mastery of perspective. The freshness of the laying-on of his colours even now amazes by its masterly treatment. He merits less praise for his style, or fancy of employing in serious and sacred subjects all sorts of foreign appliances, which have only a disturbing effect; for instance, dwarfs, apes, dogs, &c. He was likewise highly distinguished as a portrait painter. He died in the year 1588, aged 60.

15. THE ADORATION OF THE MAGI.

This delicate composition displays the whole peculiarity of this master, which we have described more minutely above. This sketch, which is very carefully elaborated, served as a model for the great Altar-piece, which Paul Veronese executed in the year 1571, for the church of S. Silvestro in Venice.

On Canvas. High 2′ 4″, by 1′ 10″.

16. A FAMILY PICTURE.

Paul Veronese, in this masterly-treated picture introduces us into the domestic circle of a family. The father, brought up in public life, looks with firm confidence at the spectator. The

mother is caressing the head of her little son who stands at her side, which tenderness the latter returns by look and gesture. The old maidservant, looking from behind the door-curtain, awaits the command of her master, as also does the little dog which sits at his side. Whole figures, size of life.

On Canvas. High 6′ 2″, by 5′.

PARIS BORDONE

Was descended from a noble family, and was born at Treviso in the year 1500. After having had the advantage of a careful education, he began to study painting under Titian, but he soon gave a preference to the works of Giorgione, and even in his 18th year gave proofs of his skill by an admired Altar-piece for the church of S. Nicolai in his native town. In the year 1538, he repaired to Paris and entered the service of Francis I., where he painted the portraits of the king and some ladies of the court. On his return he visited several towns of Italy, in all of which he left behind him works of his pencil. His most celebrated picture in Venice represents the story of the Fisherman presenting to the Senate the ring of Mark the Evangelist, and which is now in the Gallery of the Academy of that town. Paris Bordone was a distinguished colourer, whose blooming tints, soft treatment of his pencil, and delicacy often carried to sweetness, harmonized splendidly together, and have gained for him amongst the Venetian masters his peculiar place. According to Zanetti he died at Venice in the year 1570.

17. CHRIST

taking leave of his mother. Half figures, size of life. All the merits and peculiarities mentioned above, are to be found united in this picture.

On Wood. High 2′ 7″, by 2′ 3″ 6‴.

18. A HILLY & RICHLY OVERGROWN LANDSCAPE.

In the foreground sits St. Jerome, looking at the lion on his left, which, tormented with pain, is climbing up the slope. The soft fresh colouring of this picture gives it a peculiar charm.

On Canvas. High 2′ 2″, by 2′ 8″.

GIOVAN ANTONIO REGILLO, surnamed PORDENONE.

He was born in 1484, at Pordenone in Friaul. His family-name was Licinio, but having been aggrieved and wounded in the hand by his brother, he assumed the name of Regillo da Pordenone. After receiving instruction from Pellegrino at Udine, he went to Venice, and especially imitated and followed Giorgione. To a grand style of drawing he united a beautiful colouring. His fresco-paintings in the Cathedral at Cremona are highly distinguished. Those with which he embellished Venice, and which were admired even by Michael Angelo, are unfortunately nearly all destroyed. His principal oilpaintings are the Altar-piece with the holy Lorenzo Giustiniani, in the Academy at Venice, and his Adulteress in the Berlin-Museum. His contemporaries wished to place him on a par with Titian; impartial posterity, however, has judged differently. Pordenone has been severely censured for having, in his great self-reliance, not followed nature sufficiently. Summoned by Hercules II to Ferrara, he died there in the year 1540, not without suspicion of having been poisoned.

19. THE HOLY FAMILY.

In this little picture we see the holy Virgin and Elizabeth looking with maternal delight on the children Jesus and John, who are caressing each other. At the back is Joseph, leaning against the base of a column, and regarding this lovely scene.

On Wood. High 15″ 3‴, by 11″ 6‴.

LORENZO LOTTO.

The information respecting this painter reaches from 1513 to 1554. According to a credible authority he was born in 1490 at Bergamo, and had Andrea Previtate as a master. Others say he was born in Venice, and studied under Giovanni Bellini. But this is certain, that in both towns he has executed important works, and that, next to the Venetian manner of treatment of Bellini and Giorgione, he has studied the works of Leonardo da Vinci. Being called to Loretto, he finished his days there, in a devout manner, at a great age.

20. SAINT CATHERINE OF ALEXANDRIA.

In her right hand she holds a palm-branch, whilst her left is resting on the instrument of her martyrdom, a wheel. Half size of life.

On Wood. High 21″, by 19″.

ALESSANDRO BONVICINO, surnamed IL MORETTO.

Of this distinguished Brescian-master there are works in existence from the year 1511 to 1556, but the time of his birth and death is not known. From the school of Fioravante Ferramola he repaired to that of Titian. But he soon returned to Brescia, where he remained fixed, and executed many magnificent works for the churches there. Germany possesses two of his most exquisite pictures, viz. the Altar-piece of "the holy Virgin with the four fathers of the Church," in Stadel's Art-institute at Frankfort on the Maine, and "St. Justina," in the Gallery of the Belvedere at Vienna. In his best productions he unites an exceedingly powerful colouring with an elevation of character and drawing worthy of a Raphael; it is surmised, that he made the style of the latter his own, from the prints of Marc Antonio. Vasari justly boasts of him, that no painter knew better than he how to treat stuffs and garments.

21. THE VIRGIN MARY

holds on her right arm the Infant Jesus in a recumbent attitude, whom she regards with maternal affection. Knee-piece. Like all the Venetians, Moretto has represented Mary rather as a blooming youthful robust mother, than a delicate spiritual virgin.

On Wood. High 11″ 6‴, by 8″ 6‴.

22. PORTRAIT OF A YOUNG MAN WITH A BEARD,

in a rich dress. He holds in his right hand a handkerchief, and supports himself with his left on a book. Before him lies a slip of paper with the inscription: MDXXVII. AN. ETATIS. XXXVI. Through a window is seen a garden in which stand some Venetian buildings, with a girl at one of the windows.

On Canvas. High 3′, by 2′ 7″.

GIOVANNI BATTISTA MORONI.

He was born at Albino in the dominion of Bergamo, in the year 1510, and studied under Moretto. Several Altar-pieces executed in his early days prove this most strikingly. But Moroni stands particularly high as a portrait-painter; so greatly was his excellence in this respect acknowledged by his contemporaries, that Titian is reported to have said, in astonishment, when persons from Bergamo came to have their likenesses taken by him, "How is it that you come with such a request to me; "have you not Moroni with you at Bergamo, who paints portraits "quite as well as I?" He was flourishing in the year 1578, at Bergamo, but the date of his death is not known.

23. THE HOLY FAMILY,

with two kneeling portrait-like figures. Mary holds standing on her knees, before her, the Infant Jesus; behind her is Joseph, and before them little St. John, pointing to the painter of the picture, who kneels on the right; opposite to him is his wife in a kneeling posture. Between them stands a cat.

On Canvas. High 3′, by 3′ 7″.

ANDREA MEDOLA, surnamed SCHIAVONE.

He was born in 1522, at Sebenico in Dalmatia, and shewed at an early age distinguished talents for his art, but compelled from his youth to procure his own subsistence, he neglected fundamental studies. On coming to Venice, Titian and Tintoretto certainly endeavoured to advance the talented young artist in every possible manner, so that he made rapid progress, and received commissions worthy of his talants, but still he remained poor and little esteemed by his contemporaries. Only after his death was his merit generally acknowledged, and his works sought after as ornaments in collections of pictures. He died in 1582, and was buried at the expense of his friends, who erected a monument to his memory in S. Luca.

24. THE HOLY FAMILY.

Before St. Elizabeth kneels little St. John adoring the Infant Jesus, who bends towards him. Mary in a sitting attitude holds her infant with both hands before her, whilst Zacharias is in conversation with Joseph. A fine landscape forms the background. This picture is one of the finest of this master.

On Copper. High 11″ 6‴, by 15″ 3‴.

JACOPO DA PONTE, surnamed BASSANO.

This artist, thus surnamed after his native town, was born in the year 1510. He was a son of the painter Francesco, and father of four sons; Francesco, junior, Giovanni Batista, Leandro, and Girolamo, who all imitated his style. Jacopo was a pupil of Bonifazio Veneziano, but soon struck out a peculiar manner of his own, in which, firstly, he introduced into historical compositions rural life, especially idyllic occupations of the surrounding country; and, secondly, in his illuminations, a streaking confined light, which, beautifully coloured, glittered forth from the chiaro-oscuro. He died at Bassano in the year 1592.

25. THE CARRYING OF THE CROSS.

Christ, bending under his burden, is dragged along by two executioners. St. Veronica is kneeling near him, holding the sweat-cloth. Mary and other women are coming out of the gate, followed by horsemen; two others head the procession. This little picture is among the finest of this master.

On Copper. High 19″ 8‴, by 15″ 3‴.

26. THE STONING OF ST. STEPHEN.

He is kneeling, and looking upwards to where Christ on the right of the Almighty is surrounded by Angels. Several of the populace are throwing stones at him, while others are gathering up more. A companion to the preceding little picture.

On Copper. High 19″ 8‴, by 15″ 3‴.

ANTONIO CANALE, surnamed CANALETTO.

This distinguished painter of views of towns was born at Venice, in the year 1697. He was the son of a theatrical scene-painter, and went when young to Rome, where he drew and painted many of the ruins of ancient buildings. Returning to Venice, he executed many views of that celebrated city, which gained him great celebrity. By the advice of Amiconi he went to England, where he remained two years, and painted and etched several views. In sketching them he generally made use of the Camera Obscura. He died in Venice, in the year 1768.

27. VIEW OF A SQUARE IN VENICE,

near the church of S. Francesco e Paolo.

On Canvas. High 1′ 10″, by 3′ 3″.

28. VIEW OF THE CHURCH OF S. GIORGIO MAGGIORE,

in Venice, situated on a small island, opposite the entrance of the Canal-grande.

On Canvas. High 2′ 4″, by 3′.

TUSCAN SCHOOL.

TOMASO GUIDI, surnamed MASACCIO.

He was born in 1402 at S. Giovanni in Valdarno, and repaired in 1421 to Florence, to the painter, Masolino da Panicale, and entered in 1423 the Florentine painters-guild. His high genius and persevering study soon raised him above the painters of his time, who were then following the prototypes of the school of Giotto. With him begins a new epoch in the Tuscan school of painting, which received an entirely different direction by a stricter observance of individual life and a study of perspective and optics. Masaccio undoubtedly retained, in his simplicity and grandeur, more than his followers, a certain character of severity, and gave to his works, by broad masses of light and shade, a grand effect, till then unknown; but at the same time he knew how to represent the individualities of spiritual and corporal life in so striking a manner, that he served for a long time as a model for subsequent scholars of art; even Leonardo da Vinci and Raphael studied from his fresco-paintings in the chapel of Brancacci in the church of the Carmelites at Florence. According to Vasari, Masaccio is believed to have died of poison in the year 1443.

29. PORTRAIT OF A YOUNG MAN

in a black dress, which is recognized as that of the artist himself. It is painted in distemper, but has great strength of tone, and admirable resemblance to life. The scarcity of the works of Masaccio greatly enhances their value.

On Wood. High 1′ 7″, by 1′ 7″ 6‴.

BACCIO DELLA PORTA, surnamed FRA BARTOLOMEO.

Born at Savignano near Florence in the year 1469, he entered at a very early age the school of Cosimo Roselli, who had his studio near the gate of St. Peter, from which he obtained the name of della Porta. Later, in the year 1500, he (in consequence of the doctrines and melancholy fate of the celebrated Savonarola whom he highly esteemed) wished to renounce his art, and entered the Dominican-cloister of S. Marco in Florence, whence he was called Fra Bartolomeo. In his younger years he painted many small finely-executed pictures, and having formed an intimacy with Mariotto Albertinelli, they studied together the works of Leonardo da Vinci. During Raphael's stay at Florence in the year 1506, he contracted a close friendship with him, and gave him instruction in the colouring of the chiaro-oscuro, whilst the latter taught him the rules of perspective. In Rome he became acquainted with the great works of Raphael and Michael Angelo, which appeared to our modest artist so extraordinary, that he felt low and disspirited in this metropolis, and soon returned to Florence. Here he executed many more magnificent works, most of which now ornament the gallery of the Pitti Palace. He died in the year 1517, in the cloister of S. Mark. Without having been endowed with much creative ingenuity, Fra Bartolomeo still possessed the rare gift of uniting grandeur in his treatment with intense feeling, and also occupied a distinguished place amongst the colourists. A St. Sebastian which he painted was endowed with such a blooming charm of colour, and such a beautiful shape, that he inspired the women in the church with a feeling the reverse of piety; in consequence of which it was removed by the monks and sold to a picture-dealer, who took it to France.

30. MADONNA DELLA MISERICORDIA.

The Virgin Mary, surrounded by people soliciting assistance against the plague and epidemics, stands erect and looks upwards to her divine son, who mercifully turns towards her. Two infant angels spread out a mantle above her as a protection. This little picture, now covered with a brown tint, served as a pattern for the large Altar-piece in the Cathedral at Lucca.

On Copper. High 16″ 9‴, by 12″ 6‴.

VANNUCHI, surnamed ANDREA DEL SARTO.

This distinguished painter was born at Florence in the year 1488, and was the son of a tailor, whence he derived the name of del Sarto. He received his first instructions from Giovanni Basili; later he went to Pietro di Cosimo, whom he however soon left, and, contracting a friendship with Francesco Vigio, studied especially the works of Leonardo da Vinci. He soon made extraordinary progress, both in fresco and oilpainting, so that he occupied the first rank amongst the painters then living in Florence. From Francis I. he received an invitation to Paris, which he accepted, but worked very little for France. He died in Florence in the year 1530. Andrea del Sarto was excellent in drawing, as well as colouring. His earlier works are strikingly distinguished by deep sensibility, while beautiful symmetry and harmonious colouring charm the spectator. These peculiarities he certainly retained to the end of his career, but he was sometimes turned out of his track, to a certain extent, by the works of Michael Angelo.

31. PORTRAIT OF A MAN WITH A BEARD,

in a black dress, his head covered with a black cap. Breast-piece. Oval.

On Wood. High 18″ 6‴, by 15″.

CARLO DOLCE.

He was born at Florence in the year 1616, and learned painting under Jacopo Vignali. When only in the eleventh year of his age he gained much applause by a representation of John the Evangelist. To deep study he united exceedingly careful execution. His heads have mostly an expression of grace and mildness, which often amounts to sweetness. He seldom painted any but breast-pieces, and very seldom historical pictures of a large size. He gained in a high degree, the favor of lovers of the arts, and became for Florence what his contemporary Sassoferrato was for Rome—a highly esteemed artist of fine feeling, accurate drawing, and high finishing in the treatment of his subjects. He wanted, however, creative genius, and a taste for warm colouring. He died in 1686, leaving behind him his daughter Agnes, who made excellent copies of many of her father's pictures.

32. JOHN THE EVANGELIST.

Breast-piece. Turning to his right, he looks upwards in a contemplative attitude; he supports his head on his right hand, and holds a book in his left.

On Wood. High 15″, by 10″ 10‴.

ANGELO BRONZINO.

Born in Florence in the year 1501, he became so faithful a scholar and imitator of Pontormo, that his earlier works were not to be distinguished from those of his master. At a later period he imitated in his historical pictures the style and manner of Michael Angelo, but declined into a somewhat cool colouring. Bronzino is particularly distinguished as a portrait-painter. He was likewise a poet, and occupied much of his time in the useless question, then freely discussed, whether sculpture or painting deserved the preference. He died in the year 1570.

33. PORTRAIT OF A LADY

in profile turning to the left: half figure. She holds a book in her hand, and her head is covered by a veil; her rich dress is that of ladies of the 16th century. The grand and eminently noble features of the person represented have given rise to the idea that it is intended as a portrait of Laura, although she bears no likeness to the latter.

On Wood. High 2′ 7″ 7‴, by 2′ 2″.

34. PIETA; THE CORPSE OF CHRIST

on the lap of Mary. If this little picture may be ascribed to Angelo Bronzino, it certainly belongs to his less effective efforts: it has been removed from the Gallery.

High 1′ 5″, by 1′.

SCHOOL OF FERRARA.

BENEVENUTO TISIO surnamed GAROFOLO.

This most distinguished painter of Ferrara was born in 1481, and studied for some time under Boccaccio Boccacino in Cremona, from whom he however escaped to Tuscany; he sojourned at a later period for a time at Rome, and there practised in the evenings under the Florentine Giovanni Baldini. Having continued his studies in Mantua under Lorenzo Costa, he returned to Rome, and was befriended by Raphael which was the means of his making great progress in his art. He executed in this town, as well as afterwards in Ferrara, many excellent works in oil and fresco. He often displays great force of mind, and a glowing colouring, which, together with his elegant drawing, are quite enchanting. His later works are rather more feeble in this respect, which perhaps may be attributed to the loss of one of his eyes. He died in 1559.

35. THE FOOT WASHING.

Christ, surrounded by his disciples, is kneeling before Peter and washing his feet, which the latter reluctantly submits to.

On Wood. High 13″ 8‴, by 19″ 8‴.

36. SAINT NICHOLAS

of Tolentino, lying ill in bed, by his benediction restores life to dead birds, which are presented to him on a dish. Several brothers of the order stand astonished around him.

On Wood. High 1′, by 2′.

37. A WOMAN,

accompanied by many persons, is kneeling before St. Nicholas of Tolentino, who is emerging from the cloister, and presents to him her dead child, which she desires him, with the assistance of God, to restore to life.

On Wood. High 1′, by 2′.

DOSSO DOSSI.

He was born at Dosso, near Ferrara, in the year 1490, and was at first a pupil of Lorenzo Costa, but afterwards visited Rome and Venice. Next to Garofolo he was the most distinguished painter of Ferrara, and would, by the poetic flight and energetic truth, with which he knew how to represent nature most effectively, perhaps have even surpassed him, if he had possessed the same elevation of mind, been less fantastic, and not so often shewn carelessness in the execution of his works. The Duke Alphonso of Ferrara frequently employed him; and Ariosto, whose portrait he painted, immortalized him in a poem. The "Four Fathers of the Catholic Church" in the Dresden Gallery constitute his principal work. He died in 1560.

38. A CONJUROR AT A TABLE

amusing by his tricks a couple of women and a man, who stand round him. Half figures size of life.

On Wood. High 1′ 7″, by 2′ 3‴.

LODOVICO MALINO, surnamed MAZZOLINO.

He was born at Ferrara in the year 1481, and was a pupil of Lorenzo Costa. Following his example, he assumed the warm brown tone which predominates in all his very elaborate pictures. Although he executed several large Altar-pieces, his pictures are generally of a smaller size, and are much esteemed for their genial humour, colouring, and careful treatment. He died in 1530.

39. THE CORPSE OF CHRIST,

lamented by his family. He lies, supported by St. John, on the ground; his mother seizes his hand, whilst Mary Magdalene kneels mourning at his feet. Joseph of Arimathea and Nicodemus stand sympathizing behind her. In the distance is seen the mount of Calvary.

On Wood. High 16″ 6‴, by 15″ 9‴.

MILANESE SCHOOL.

SCHOOL OF LEONARDO DA VINCI.

The admirable Leonardo da Vinci, born near Florence, in the year 1445, founded in Milan a very extensive school of painting, which bears a very peculiar stamp of the master. Leonardo, by his incessant and careful observation of the appearances of nature, was the first in Italy, who, like John van Eyck in Flanders, recognized the delicate gradations of tone, and understood properly how to apply the chiaro-oscuro. Moreover, his anatomical studies led him to a style of drawing scientifically correct. He enchanted no less by his depth of mind, which developed itself in grandeur, than by the loveliest grace in his works. Too much engaged with deep researches into nature and mechanics, as well as grand plans for the irrigation of Lombardy, he executed but few of his projects. As a compensation, however, many of his compositions in oil, executed by his pupils, under his superintendence, and which frequently received their last touches from his hand, have been preserved to us.

40. THE HOLY VIRGIN

is sitting in a shady place, surrounded by rocks and bushes, holding before her the Infant Christ, who is caressing and caressed by little St. John. This charming specimen of art is so much in the spirit of Leonardo, that we might assume it with certainty to be from the hand of this great master, did not its execution induce us to speak less decisively.

On Wood. High 12″, by 10″.

41. A HOLY VIRGIN

holding a little dog before her. Half figure. The face, with great marks of individuality, and the dress (such as is thought to have been worn at the end of the 15th century), induce us to think that we have before us the portrait of a girl, or of a young wife, and that the radiance round the head must be a later addition; but under any circumstances it was a mistake to call her St. Agnes. The picture is no longer in the Gallery.

On Wood. High 1′ 11″, by 1′ 3″.

CESARE DA SESTO.

This distinguished pupil of Leonardo da Vinci is said to have first seen the light in the year 1480, at Sesto, near Milan. In Rome he contracted a friendship with Raphael, without, at least in the commencement, relinquishing in the slightest degree the style and manner of Leonardo, for which reason the former once pleasantly said to him: "Dear Cesare, how comes it, that we are such good friends, while in painting we show no sympathy whatever." Cesare afterwards adopted much of Raphael's manner. In general he was not so much a creative as an able artist elaborating his works, who knew how to profit by the excellencies of others. In Messina he painted a large picture of the "Adoration of the Magi," in which we recognize Leonardian groups

intermixed with Raphaelian figures. One of his principal works is the "Baptising of Christ," in which Bertazzano has painted the landscape, now in the Gallery of Duca Scotti in Milan. He died in 1521, at Milan.

42. THE HOLY VIRGIN

holding on her lap the Infant Jesus, who handles a little cross; little St. John stands near him. The background is formed by a beautiful and delicately treated landscape. Knee-piece, size of life.

On Wood, High 1′ 11″, by 1′ 5″.

ANDREA SALAINO.

This Milanese artist was an exceedingly handsome and agreeable youth, whom Leonardo, calling him Salai, often used as a model for his pictures; in return Leonardo frequently assisted him in his works by instruction, as well as by furnishing him with drawings for his pictures, and even often gave them their last touch himself. His paintings, therefore, have an especial value. Generally his carnation has a reddish-brown hue, which being delicate and lucid, is however agreeable in its effect. The year of his birth is not known; we hear of him in conjunction with Leonardo from the year 1497 to 1515; he also left him half of his vineyard near Milan, in which Salai had previously built a house.

43. MARY

sitting on the lap of St. Anna, and, bending down, holds the Infant Jesus, who is riding on a lamb. A rocky landscape, rich in trees, forms the background. To Leonardo da Vinci belongs the composition of this charming picture, another of which by this master himself, not quite finished, is now in the Paris-Museum; and from it Salaino appears to have taken this copy, which from S. Celso has come to this Gallery.

On Wood. High 5′ 6″ 6‴, by 3′ 6″ 10‴.

BERNARDINO LUINI.

He was born at Luvino, a small town on the Lago Maggiore, but when is not known; neither is the year of his death mentioned. His fresco-paintings in the church of the Franciscans at Lugano of the year 1529 are among the latest which have been found. His paintings of the life of Mary at Saronno were produced in the years 1525 to 1530. In these he has represented himself as an old man with a white beard; therefore his birth in all probability would be about 1465. Even if he were no pupil of Leonardo, he is to be considered as his most distinguished and most faithful follower. Several of his pictures have been described, even in Galleries, as having been executed by the former; for instance, "Christ amongst the Doctors," in the National Gallery at London; "St. Catherine with Angels," in the Gallery at Copenhagen; "Modesty and Vanity," in the palace of Schiara Colonna at Rome, and others. The works of Luini are distinguishable from those of Leonardo especially by less firmness or solidity of drawing, and his extremities are somewhat faint. Not having underlaid his colours, like the Florentine, with a brown tinge, they have retained their original splendour and light tone, whilst those of Leonardo have mostly become much darkened.

44. MARY

sitting, holds the Infant Christ on her knee, and seems sunk in meditation, whilst her son is about to gather a pink.

On Wood. High 16′, 4‴, by 15″.

45. THE HOLY VIRGIN

seen in profile, holding the Infant Jesus standing on her knee; the latter presenting some flowers to little St. John. Knee-piece.

On Wood. High 8″ 7‴, by 7″.

46. SAINT JEROME,

sitting under a tree, is sunk in the contemplation of a skull in his hand. Knee-piece, size of life.

On Wood. High 2′ 6″, by 1′ 11″.

GOUDENZIO FERRARI.

He was born at Balduggia in the year 1484, became a pupil of Girolamo Giovenone and of Stefano Scotto, and entered in 1502 the studio of Pietro Perugino, where he formed a friendship with Raphael. He afterwards followed the latter to Florence and Rome. In the last city he executed many works under his guidance, but sojourned alternately in Lombardy, namely in Varallo, where he painted much in fresco in the years 1504, 1510, 1513, and 1524. In these the influence of Raphael is not to be mistaken, whilst in the painting of the cupola in the church of Saronno, executed in the year 1535, that of Correggio predominates. His most celebrated oil-painting is the "Martyrdom of St. Catherine," now in the Gallery of Brera at Milan. Goudenzio had many Scholars, the principal of whom was Andrea Solari. He died in the year 1549.

47. MARY

sitting on the ground, presents the Infant Jesus, who is sitting on her lap, with a pomegranate. On the right sits Joseph, pointing to little St. John, who is lying behind Mary. On the top of a hill are two angels playing music, making the scene a humourous one.

On Wood. High 4′ 3″ 9‴, by 3′ 1″ 6‴.

48. THE LORD'S SUPPER.

This representation of Christ celebrating the passover with his disciples, has been a favorite subject with painters, principally for refectories in cloisters, especially after Leonardo da Vinci's celebrated picture. The present is only a picture in miniature, and may have perhaps served as a model for a larger one. It reminds one strikingly of that of the great Florentine.

On Copper. High 1′ 4‴, by 1′ 5″.

GIAN FRANCESCO CAROTTO.

He was born in 1470 at Verona, and made much progress under Liberale and Andrea Mantegna, but afterwards followed his own peculiar style and manner, founded on the study of nature, and his own profound depth of thought. In some of his later works we perceive a certain influence of Raphael; for instance, in that of the Archangel Michael in the church of S. Eufemia at Verona, which is, in fact, one of the finest of this master. Carotto was also a skilful sculptor and executor of bas-reliefs, and likewise cut some medals in steel. He died in 1546 at Verona, and was buried in the church of Madonna dell' Organo.

49. ANTHONY,

the holy Anchorite, stands between St. Rochus, who points to his plague-sore, and a holy virgin, holding a burning lamp and palm-branch. The figures, a little above half-life size, with beautiful characteristic heads, show the master to great advantage.

On Wood. High 3′ 11″ 6‴, by 3′ 9″.

ROMAN SCHOOL.

RAFFAELLO SANZIO.

This great genius was the son of Giovanni Santi, painter of Urbino, at which place he was born in the year 1483. He lost his father when only in his twelfth year, and served his apprenticeship to Pietro Perugino, whom he imitated so closely that his early pictures are scarcely to be distinguished from those of his master. In the years 1504 to 1508 he was frequently in Florence, and studied there from Masaccio and Leonardo da Vinci; he afterwards contracted an intimate friendship with Fra Bartolomeo, whom he instructed in perspective, and in return learned from him the art of his colouring. Many excellent pictures were painted by him at this period, for instance, the "Burial of Christ," now in the Borghese Palace; but it was in Rome, where he was sent for by Pope Julius II., that he developed the whole richness of his creative mind. Although worthy of admiration for, and unsurpassed in many of, his Altar-pieces and Madonnas, his fresco-paintings in the Vatican have principally gained him the first rank amongst painters. In no other picture but that of the "Dispute" do we find represented such an abundance of beautiful and sublime characters,—in none but the "School of Athens" such a grand and strictly measured arrangement;—no other fresco-painting shows so strikingly as that of the "Mass of Bolzena," his study of nature and such masterly execution. In his representations of the Acts of the Apostles, he is incomparable for his high simplicity and the truth of his dramatic effect. If the purity and high dignity of his Saints often delight us, we are charmed no less by the beauty and grace of his mythological formations. To enumerate, even in a slight degree, the merits and works of this master, whom Vasari calls a divine one, would transgress our limits; suffice it to say, that he was also distinguished as an architect; and after the death of Bramante was appointed the architect of the church of St. Peter of Rome, for which he had previously furnished a much-admired model. His attention also was so much directed to the study of antique buildings, that he penned a report of them to Leo X., and further elucidated it by illustrations. He had likewise an intention of drawing to light by excavations the whole of antique Rome, but the plan was frustrated by his early death, as were also many other beautiful ideas. He died on his birth-day, Good-Friday, in the year 1520, at the early age of 37.

50. PORTRAIT OF A CARDINAL. (Ricci)

Breast-piece, size of life. That Raphael has, in this style of painting, accomplished extraordinary things is notorious, but magnificent portraits painted by other masters are frequently ascribed to him, for which reason doubts have often been raised amongst severe critics of the art respecting the genuineness of works of this kind not fully authenticated. In this present instance we will not conceal, that this portrait of a Cardinal has often been ascribed to the great portrait painter, Scipione Pulzone da Gaeta.

On Canvas. High 1′ 9″, by 1′ 6″ 7‴.

51. SAINT GEORGE

on horseback, fighting the dragon with his sword. The terrified daughter of the king is fleeing in the background of the landscape. This interesting little picture is an old copy of the one painted by Raphael, in the year 1504, for the Duke of Urbino.

On Wood. High 12″, by 9″ 4‴.

52. THE ARCH-ANGEL MICHAEL

fighting the dragon with his sword, and treading on its neck. In the background is a town in flames, and figures tormented in different ways, borrowed from the description of hell in cantos 23 and 24 of Dante's *Divina Commedia*. This little picture, also, is an old copy of the original by Raphael, which, like the former, is preserved in the Museum of the Louvre at Paris.

On Wood. High 12″, by 9″ 6‴.

GIOVAN FRANCESCO PENNI, surnamed IL FATTORE.

This pupil of Raphael was born at Florence in the year 1488, and next to Giulio Romano was most favoured by his master, and employed in the execution of his compositions. As he attended also to the domestic concerns of Raphael, he received the surname of Fattore. According to Vasari, he furnished many drawings in the style of Raphael, which are now often taken for those of the latter. He executed, for instance, the designs of the "Events in the Life of Leo X.," which are woven as a margin to the tapestry of the history of the Apostles. After the death of Raphael, he executed, in conjunction with Giulio Romano, several pictures left unfinished by the former; by him was also painted in fresco, the "Baptism of the Emperor," in the hall of Constantine, as well as many of the ornamental parts there. He ultimately went to Naples, and died soon after, in the year 1528.

53. CHRIST AT THE WELL

in conversation with the Samaritan Woman. In the landscape are seen his disciples returning from the town. The scarcity of the pictures executed by Francesco Penni after his own compositions makes it difficult to judge of their genuineness.

On Wood. High 3′ 10″ 6‴, by 2′ 11″ 9‴.

GIOVAN BATTISTA SALVI, surnamed SASSOFERRATO.

This esteemed artist was born in 1605 at Sassoferrato, whence his surname. He studied first at Rome, then at Naples and Perugia, where he took several copies from Raphael. His fine talent, however, was limited, so that he only occasionally executed larger pictures; one of his most beautiful Altar-pieces, "a Madonna with Saints," is preserved in the church of Sta. Sabina at Rome. He usually painted only heads of Madonnas, which, by their mild expression and delicate execution, have become favourite images of devotion. Many similar pictures were executed by his pupils and imitators, but they are less fine in drawing, colouring, and feeling. He died at Rome in 1685.

54. THE HOLY VIRGIN

with her hands folded, and her head bent devoutly downwards. Breast-piece size of life.

On Canvas. High 1′ 9″, by 1′ 5″.

55. THE HOLY VIRGIN

holding the sleeping Infant Jesus to her bosom, and affectionately regarding him. Broad oval.

On Canvas. High 12″ 6‴, by 15″.

56. THE HOLY VIRGIN

holds, standing before her, the Infant Christ, who joyfully embraces her. Sassoferrato copied this picture from one by Raphael, which was formerly in the Orleans collection, but now is in that of Sam. Rogers, Esq., London. Knee-piece, size of life.

On Canvas. High 2′ 4″, by 1′ 10″.

CARLO MARATTI

He was born in 1625, at Camurano in the Mark of Ancona, but went in his 11th year to Rome, where, in the School of Andrea Sacchi, he soon made such important progress, that he was called Carluccio d'Andrea, which his enviers afterwards changed into Carluccio delle donnine. Being much favoured by Taddeo Barberini, a nephew of Pope Urban VIII., he received many commissions from the papal court. His undoubted talent secured also the favours of subsequent Popes, and the admiration of his contemporaries. Had he been born at a time more propitious to art, his splendid abilities would have been more ac-

knowledged at the present time. As it was, however, he yielded, notwithstanding his great veneration for the works of Raphael, to the debased taste of his time. He died in Rome in 1713.

57. THE REPOSE ON THE FLIGHT TO EGYPT.

Joseph is holding the Infant Jesus in his arms, and presenting him to the Holy Virgin, who is sitting near. Angels are kneeling behind her in adoration, whilst cherubs are gathering dates from a palm-tree. Another angel is leading the ass to drink at a brook.

On Canvas. High 1′ 7″ 2‴, by 1′ 1″ 8‴.

LOMBARDIAN SCHOOL.

ANTONIO ALLEGRI DA CORREGGIO.

This painter, especially favoured by the Graces, was born at Correggio in the dominion of Modena, and was destined by his parents for the sciences. But his decisive inclination drew him to the art of painting. His master cannot be named with certainty, but from the works of his youth it is clear that he studied Mantegna, and Leonardo da Vinci. His inventive genius, however, soon produced an original manner of representation and treatment, in which he raised to an unsurpassed elevation, a resigning inspiration for tender emotions, gracefulness in his attitudes, and an unaffected charm in the finest colouring of the chiaro-oscuro. The important works he executed both in fresco and oil, and for which he received ample remuneration, contradict the statements of his having lived and died almost in a state of destitution. His best works were painted for Parma, where he settled. There he adorned with large fresco-paintings the Churches of Madonna della Scala, of la Nunziata, and of S. Giovanni Evangelista, but especially the cupola in the dome. Of the greatest beauty are the little Genii, playing with the attributes of Diana, which he painted in one of the rooms of the nunnery of S. Paolo. Parma still preserves in the gallery of the Academy several of the principal oilpaintings of this master, particularly the Madonna with Saint Jerome, one of the best pictures which Correggio ever produced. The pictures by him, which were formerly at Modena, are now among the greatest ornaments of the Dresden Gallery. It is probable he never left Lombardy, but he certainly never went to Rome. Having heard the works of Raphael so much praised, and having in the year 1519 seen his Madonna di San Sisto in Modena, he uttered in the consciousness of what he himself had accomplished, these proud words:—" anch' io son pittore." Correggio died in 1534, at the early age of 40.

58. THE HOLY VIRGIN

kneels in admiring veneration near the Infant Christ, who is lying before her. The latter, who is much foreshortened, is playing with the mantle of his mother, upon whom he turns his looks.

On Wood. High 19″, by 16″.

FRANCESCO MAZZUOLI, surnamed PARMEGIANINO.

He was a son of Filippo, and was born at Parma in the year 1503. Whether he was a pupil of Correggio is doubtful, but the works of that master certainly exercised a great influence on his congenial talent, and determined the direction of his art. His fine abilities developed themselves uncommonly early, for in his 16th year he painted the " Baptism of Christ," for the church of S. Nunziata. When 20 years old he wandered to Rome, and attentively studied the works of Raphael. His drawings then became more exact, but Raphael's enlightened simplicity and depth of soul remained strangers to his mind, which was more inclined to elegance, so that he soon fell into a certain mannerism, to which, immediately after the death of Raphael, the universal direction of art irresistibly inclined. Pope Clement VII. received him favourably at Rome, and gave him orders for several paintings. After having with difficulty saved his life at the siege of Rome in 1527, he fled to Bologna; where he was robbed of the little which he had saved by drawings by Antonio da Trento. Afflicted by these disasters he returned to Parma, where he executed some works in fresco, but left others unfinished, employing more of his time in music and alchymy, than in providing for his livelihood. Having received advances on the works ordered from him, and not forwarding them, he was imprisoned, and released from jail only on the promise that he would fulfil his obligations. Scarcely had he been set at liberty than he escaped to Casal Maggiore, where he died in misery in 1540, in the 37th year of his age.

59. THE CIRCUMCISION OF CHRIST.

Several men and women, with anxiety in their looks, surround the operation. This little picture is treated with great ingenuity, and shows the master with all the merits and faults peculiar to him.

On Wood. High 15″, by 11″ 9‴.

60. THE HOLY FAMILY.

Mary sits under a tree, holding on one side the sleeping Infant Christ, and on the other little St. John; Joseph, leaning on a staff, stands behind them.

On Wood. High 16″, by 12″.

61. THE HOLY VIRGIN,

sitting under a church porch, holds the Infant Christ on her lap, to whom a cherub presents roses; Catherine and St. Francis are kneeling before him in an attitude of adoration on the right. A fine landscape forms the background.

On Canvas. High 3′ 5″, by 2′ 7″.

SOPHONISBA ANGUISCIOLA.

Member of a noble family of Cremona, was born in the year 1530, and learned the art of painting under Bernardin Campi. She obtained an extended reputation for portrait painting, through which she was invited in the year 1559 to the court of Philip II. of Spain, who remunerated her in a royal manner; she also instructed the queen in miniature-painting. In her 67th year she lost her sight, through her persevering industry, so that when Van Dyck met her blind in Genoa, he conversed with her on matters of art, and used afterwards to say, that a blind person had given him more light on painting than the most excellent masters. Sophonisba died in 1620 at Genoa. She had four sisters, whom she instructed in her art, Anna, Europa, Lucia, and Minerva, not one of whom attained her excellence.

62. PORTRAIT OF THE QUEEN OF CYPRUS,

in a richly decorated dress, knee-piece size of life.

On Canvas. High 2′ 11″, by 2′ 5″ 8‴.

CAMILLO PROCACCINI.

He was born at Bologna in the year 1546, but wandered with his father Ercole to Milan, not being able to maintain their positions against the Carraccis. Camillo, having passed some time at Rome, returned to Milan, and with his two brothers formed a School of painting of their own. He principally emulated Correggio and Parmegianino, without however possessing their high qualifications. In his historical pictures he neglected too much the study of nature; which objection, however, does not apply to his portraits. He died in the year 1626.

63. PORTRAIT OF THE PAINTER, CAMILLO PROCACCINI,

painted by himself. Breast-piece size of life.

On Canvas. High 16″, by 14″.

GIULIO CESARE PROCACCINI,

a brother of Camillo, was born at Bologna in 1548, and at first received instruction in sculpture, which he afterwards exchanged for painting. In Rome he studied the works of Raphael and Michael Angelo; in Venice, those of Titian; in Parma, those of Correggio; he thus became, as was the custom of the Bolognese School, an eclectic, but he mostly followed the last named master. His works were much esteemed, and his pupils were numerous. From Milan he went in 1618 to Genoa, where he found a great patron in Carlo Doria. He died there in the year 1626.

64. A FEMALE SAINT,

supported by two angels, receiving Baptism, a Saint pouring water on her out of a shell.

On Wood. High 8″ 3‴, by 6″ 3‴.

65. THE BURIAL OF CHRIST.

The corpse of our Lord is being carried to the grave by two apostles, Mary, with other women, standing mournfully on the left.

On Wood. High 3′, by 2′ 3″.

BARTOLOMEO SCHIDONE

was born at Modena in the year 1570, and is said to have been a pupil of Annibale Carracci. His style, however, is very different from that of the Bolognese School, and in his earliest works is plainly seen an imitation of Correggio, with which he afterwards joined a sturdy natural appearance. His colouring in fresco paintings is very fresh and florid, that of his oilpaintings is more stern, but warm in the laying on of his colours; his drawings, although taken from ordinary nature, are not always correct. His pictures are not numerous, since his propensity for gambling prevented him from executing many works. He was appointed painter to the court of Ranutius, Duke of Parma, and died in the year 1615.

66. A YOUNG MAN

giving alms to a young mother with her child. Behind her stands a boy.

On Canvas. High 13″, by 10″.

BOLOGNESE SCHOOL.

FRANCESCO RAIBOLINI, surnamed FRANCIA,

was born at Bologna, in the year 1450. He was a goldsmith, and a distinguished stamp-cutter, as well as one of the most esteemed painters of his time. He learned drawing from Marco Zoppo, but to gain, like Mantegna, fame also in painting, he admitted some painters into his workshop, who instructed him in the treatment of colours. His progress was so extraordinary that he not only surpassed his teachers from Ferrara and Modena, who were working in the palace of Bentivoglio, but he even became the founder of a Bolognese School, which occupies an honorable position by the side of that of Giovanni Bellini in Venice, and that of Pietro in Perugia. His drawing is very beautiful, though a little meagre; his colouring florid, and of great purity; the expressions of his heads in religious representations are full of a pious devotion, and in those of a mythological character full of charming elegance. His earliest paintings are highly finished, and are somewhat dry; in his latter works he adopted a somewhat grander style. Among his numerous pupils were distinguished Lorenzo Costa, Timoteo Viti, Giacomo Francia, and Marc Antonio Raimondi. He formed an intimate friendship with Raphael, in whose praise he even wrote a sonnet. In 1516 he put up Raphael's picture of 'St. Cecilia' in the church of S. Giovanni in Monte, for which purpose his friend had sent it to him from Rome. Exquisite altar-pieces by Francesco Francia are to be found at Bologna, in the church of Annunziata and in the Pinakothek. The Gallery in Munich possesses one of his finest productions, namely, "A holy Virgin adoring the Infant Christ." A celebrated altar-piece has been taken from the Gallery Ercolani to St. Petersburgh, and a powerfully striking "Pieta, or Christ bewailed at his grave by his family," has wandered from the collection at Lucca to the National Gallery in London. Of the beautiful fresco-paintings, which he executed in conjunction with his pupils in the former chapel of S. Cecilia at Bologna, a great portion is, we are sorry to say, now scarcely discernible. He died in the year 1517.

67. THE HOLY VIRGIN

holds before her the Infant Jesus, standing on a parapet. On the left side are seen Saint Dominic, and on the right Saint Barbara. Through an arch a delightful landscape is visible. Knee-piece, the figures less than size of life. This beautiful picture was painted about the middle of his career.

On Wood. High 2′ 6″ 4‴, by 2′ 1″ 6‴.

LAVINIA FONTANA,

a daughter and pupil of Prospero Fontana, was born at Bologna in the year 1550. She painted both church-pictures and portraits. Conscious, however, that she was deficient in the inventive faculty, she sought fame principally in portrait painting, in which she was very successful with the ladies of Rome. Pope Gregory XIII. appointed her his paintress. Her acquaintance with all the Carracci, and with Guido Reni, whose style she afterwards endeavoured to imitate, was of great advantage to her. She died at Rome in the year 1614.

68. THE NUPTIALS OF SAINT CATHERINE

of Alexandria. She kneels before the Infant Christ, who, sitting on the knee of his mother, places a ring on her finger. Little St. John, kneeling before them, is pointing to this act, whilst Joseph, in an attitude of meditation, stands behind Mary. St. Francis is seen worshipping behind Catherine. In the distance is a rocky landscape.

On Copper. High 9″ 6‴, by 7″.

ANNIBALE CARRACCI.

He was born in 1560 at Bologna, and learned the art of painting from his father, Lodovico Carracci; in the year 1580 he went to Parma, where he remained three years, studying the works of Correggio. He likewise visited Venice, in company with his brother, Agostino, to admire the creations of Titian and Paul Veronese. Although the latter left some influence on his mind, previously inclined to harmony of colours, yet Correggio's manner of perception acquired the mastery. During this time he painted some exquisite church-pictures at Bologna, which are now to be found in the Pinakothek of that place. At the invitation of Cardinal Farnese he repaired to Rome, where he was enraptured with the works of Raphael. It was here he painted conjointly with Lodovico and Agostino Carracci, as well as with Guido Reni, and Dominichino, those magnificent fresco-paintings in the Palace Farnese, which have justly obtained such great celebrity. Nicolas Poussin thought so highly of Annibale that he said, "after Raphael one could only see the paintings of Annibale in the Palace Farnese." Although not exactly coinciding in this opinion, it is certain, that after Guido Reni, he occupied the first place amongst the Italian Painters of his time, and that he, undoubtedly, in representations of profane subjects, much elevated the art. The simple pious mind for religious representations was in general foreign to the artists of that epoch. It is also to be observed, that although the School of the Carracci, and especially of Annibale, endeavoured to appropriate the several advantages of the greatest masters who flourished at the beginning of the 16th century, and produced in it excellent works, it however never attained one of the single great peculiarities of those heroes. Annibale died in 1609 at Rome, aged only 49, and was buried in the Pantheon, near Raphael.

69. THE BURIAL OF CHRIST.

Peter, John, and Joseph of Arimathea, are carrying the corpse of Christ, in a linen cloth, to the resting-place in the tomb; Mary Magdalene kneels mournfully on the right, and a disciple holds a taper, which illumines the whole. Mary and another female are standing at the entrance of the tomb.

On Copper. High 16″, by 13″.

70. A LANDSCAPE,

in the foreground of which, John the Baptist, sitting under a tree by the side of a river that winds through its stony bed, points with his right hand to the Saviour of the world, whom he sees going past in the distance. A masterly treated picture, which has a grand effect.

On Canvas. High 2′ 5″, by 1′ 11″.

FRANCESCO ALBANI.

He was born at Bologna in the year 1578, and went while young to the School of Calvart, where he formed a close connection with Guido Reni. Both of them, at a later period, went over to Carracci, increasing continually in reputation, and studying with great zeal the masterpieces of ancient art. Albani, yielding to his native delicacy of feeling, represented with signal success lovely objects, which sometimes even border on the sentimental. His genius was not suited for serious subjects which require great elevation of mind; for which reason his church pictures gratify us only in those parts where a certain gracefulness is admissible, whilst his mythological pictures, especially his Gambols of little Cupids, are of surpassing loveliness. His colouring is better in fresco than in oilpaintings; his carnation is sweet but somewhat heavy in tone. In this respect he imitated Dominichino, with whom he formed an intimate friendship, after having separated from Guido Reni. He worked much in his native town, and in Rome; in both he kept schools of art, treating his pupils with an amiable attention, being in general a kind and honest man. He died in 1660, in the 82nd year of his age.

71. JUPITER

in the shape of a bull, carrying off Europa, whose looks are bent towards her playmates on the shore. Little cupids hover round her. The influence of Guido Reni is very perceptible in this fine picture.

On Canvas. High 5′, by 4′ 3″ 6‴.

72. VENUS,

surrounded by little cupids, is lying under large trees, and awaiting Adonis, whom a cupid leads to her. In the landscape some more of these little gods are drawing one of their playmates triumphantly in a chariot.

On Canvas. High 20″ by 27″.

73. VENUS

adorned by the Graces; little cupids surround and attend upon her, while others are carrying on their joyous sports in the landscape, which is rich in trees and water.

On Canvas. High 19″, by 24″.

DOMENICHO ZAMPIERI, surnamed DOMINICHINO.

This much-admired master was born at Bologna in the year 1581. From the School of Calvart he went to that of the Carracci. His charming talent was late in developing itself, for he was very conscientious in his studies, and never considered he had done enough in them. Annibale Carracci however discerned his great abilities, and faithfully advanced them. When he was once painting an executioner, and in order to represent him in a lively manner, he had worked himself into a passion and imitated him in gestures and words, Annibale surprised him, and embracing him said, "Domenico! to-day I have learned from thee!" By unremitting exertions and profound researches in his art, Dominichino ultimately acquired very high fame as a great master. The principal works by which he has shown himself worthy of such honour, are amongst his church-pictures:—the "Communion of St. Jerome," now in the Vatican; the "Madonna of the Rosary," and the "Martyrdom of St. Agnes," both in Bologna; among his mythological representations, the "Hunting-sports of Diana," in the Palace Borghese. Of his beautiful fresco-paintings, the best are in the church of the Monastery at Grotta Ferrata. He distinguished himself also in landscapes, which are mostly of a serious character, he himself being fond of solitude. Dominichino died in 1641 in Naples, aged 60 years.

74. SAINT SEBASTIAN,

tied to a tree and pierced by arrows. Half length.

On Canvas. High 18″ 3‴, by 11″ 3‴.

75. A LANDSCAPE.

God appearing to Moses in the burning bush. His flock is feeding near a rivulet flowing along rocky heights.

On Canvas. High 2′, by 2′ 5″ 6‴.

76. A LANDSCAPE.

Through an extensive valley, with beautiful trees in the foreground, the eye rests upon the sea in the distance. At the entrance to a forest on the left, the Angel is meeting Balaam on his ass.

On Canvas. High 2′, by 2′ 5″ 5‴.

GIOVAN FRANCESCO BARBIERI, surnamed GUERCINO.

He was born in 1590 at Cento, a village near Ferrara, and obtained his nickname by his squinting. He lived some time in the company of his countryman, Cremonini, in Bologna, without entering however the School of the Carracci, but returned to Cento, and became a pupil, and afterwards a brother-in-law of Gennari. We distinguish in his works three different styles; in the first he appears to have taken as patterns the strong contrasts of light and shade of Michael Angelo da Caravaggio; they have consequently but little harmony. His second and best style he gained by his acquaintance with the Venetian and Roman Schools; his pictures of this period are, his fresco-painting of "Aurora" in the Villa Ludovisi, and his altar-piece of "St. Petronilla," now in the Capitol at Rome. His last manner shows an imitation of Guido Reni, by which he fell into a feeble style. An excellent painting, however, of this last epoch is the "Expulsion of Hagar," in the Gallery of Brera at Milan. The wealth which Guercino gained by his art, he frequently applied to charitable purposes, founding hospitals and chapels. He died at Bologna in the year 1666.

77. THE ADULTERESS

denounced by the people to Christ. A divine, holding a stone, is reading the words written by Christ, "let him that is without sin cast the first stone." Knee-piece, with bold figures, size of life.

On Canvas. High 4′ 5″, by 5′ 10″ 6‴.

78. SAINT JEROME

in amazement at the sound of a trumpet by an angel. A finely treated picture of a clear tone.

On Copper. High 12″ 6‴ by 15″.

79. PORTRAIT OF A LAWYER,

in a black dress with a white collar. His full face is seen, and he holds a book in his right hand. Half figure size of life.

On Canvas. High 2′ 7″ 2‴, by 2′ 1″.

GUIDO RENI

was born at Bologna in the year 1575. He was to have learned his father's profession, music, but followed his own inclination to painting by entering the School of Calvart; at a later period he was received into that of the Carracci. He travelled with Albani to Rome, where he found a friend in the painter d'Arpino, who procured him many commissions. He afterwards returned to Bologna, to open a School, which soon numbered 200 scholars. Guido Reni had successively three different styles. His first, with strong shades, reminds us of the manner of the Carracci and of Caravaggio, although he was more noble in his drawing, and in the expression of his heads. His second style he gained at Rome; it is with regard to drawing finer than his first, in his colouring florid, in the laying on of his colours rich but spirited; the intelligent expression of his heads is often enchanting, although not unfrequently he took antique models for his prototypes, to wit, the head of Niobe. His passion for gaming misled him, however, into working too quickly, to make money; thence arose his third style, in which his flighty brush sketched his figures but slightly, and left his colouring without sufficient depth. In the School of the Carracci he was the most ingenious artist, in some of his works, viz. in the fresco-painting of "Apollo with Aurora," in the Palace of Ruspigliosi at Rome, and in the oil-painting of the "Murder of the Innocents," in Bologna. In these he rose to a level with the great masters of the beginning of the 16th century. He died at Bologna in the year 1642.

80. THE CIRCUMCISION OF CHRIST.

This little picture, treated so delicately, has served as a sketch for the larger picture of the same subject in the Museum at Paris.

On Canvas. High 2′ 9″, by 1′ 8″ 4‴.

81. MARY'S RECEPTION IN HEAVEN.

She is soaring to everlasting light, supported by angels; choirs of angels singing and playing music surround her.

On Copper. High 22″, by 16″.

82. CUPID

lying on the sea-shore, takes up his bow on seeing two nymphs hurrying past him. Size of life.

On Canvas. High 18″, by 12″.

ELISABETTA SIRANI.

She was born at Bologna in the year 1638; and was a daughter and pupil of Giovan Andrea Sirani, but imitated the second style of Guido Reni with such skill, that we might take her to be a pupil of this master, if we did not know the year of the latter's death. Although she died very young (only 26 years of age), she left many works behind her, which have been executed with such boldness and freedom, and at the same time with such scrupulous care, as could scarcely be expected from one of her sex. She painted for the Carthusian Monastery at Bologna a "Baptism of Christ," high 30′, which created universal admiration. She also painted portraits with great excellence, and etched several folios after her own designs, or those of other masters. She died in 1665, not without a reasonable suspicion of having been poisoned by one of her admirers, whose love she had rejected, and whom she had drawn in caricature. She was deposited with great pomp in the vault of Guido Reni, in the church of the Dominicans.

83. THE HOLY VIRGIN

holding the Infant Christ, who presents to little St. John a cross of reeds. Half figure size of life, oval.

On Canvas. High 3′ 2″, by 2′ 4″.

CARLO BONONE.

He was born at Ferrara in the year 1569, and studied at first under Bastaruolo; but later he entered the School of the Carracci, and chiefly imitated Lodovico, and that so closely that his pictures have frequently been mistaken for those of the latter. His principal works are preserved in Ferrara and Ravenna. He died in his native town in the year 1632.

84. THE SONS OF JACOB

bringing to him the blood-stained garment of Joseph. Half figures, size of life.

On Canvas. High 4′ 2″ 9‴, by 5′ 8″ 8‴.

SIMONE CANTARINI.

Born at Pesaro in the year 1612, he studied painting under Pandolfi, and Claudio Ridolfi; but seeing the works of Guido Reni, he was so much prepossessed by them that he went to Bologna as apprentice in the school of this master. Here he at first comported himself with modesty; but when, not long after, Guido recognised his fine talent and abilities, and likewise procured him employment, he became overbearing, derided his fellow-scholars, and even placed himself on a par with his master. By this conduct he involved himself in such difficulties that he was obliged to leave Bologna, and flee to Rome. His studies from the antique and from Raphael enabled him to make important progress in his art, and he was particularly praised for surpassing Guido in grace and beauty. After a short sojourn in Bologna he went to Mantua, where he made many enemies by his pride and abusive language. Having failed in taking the portrait of the Duke of Mantua, he retired to Verona, fell sick of vexation, and died in 1648, not without suspicion of having been poisoned.

85. THE REST ON THE FLIGHT

into Egypt. Joseph is presenting some dates to the Infant Christ, who is held by the Holy Virgin. Two hovering angels are pulling down the branches of the tree.

On Canvas. High 1′ 9″ 3‴, by 1′ 2″.

BALDASSARE GALANINO, surnamed ALOISI DA BOLOGNA.

Born at Bologna in the year 1578, he entered the School of the Carracci, who were his relations. He advantageously distinguished himself both in historical and portrait-painting. He painted in Bologna and Rome, without receiving many of fortune's favours. He died in 1638, in his 60th year.

86. CUPID,

seen from behind, is supporting himself on his bow as if to try its strength. The Cupid of Parmegianino is evidently imitated in this picture, which has frequently been taken for a work of Correggio. But the comparison is not in favour of Aloisi, who appears to be wanting in a feeling for youthful forms and grace.

On Canvas. High 4′ 3″ 6‴, by 2′ 6″.

87. PORTRAIT OF A YOUNG STUDENT

in a black dress. He is sitting at a table, apparently copying a passage from a book. Half figure, size of life.

On Wood. High 2′ 9″, by 1′ 8″ 9‴.

MARC ANTONIO FRANCESCHINI.

He was born at Bologna in the year 1648. From the School of Galli Bibiena he went to that of Cignani, whose intimate friend he became, and under whose guidance he made great progress. In the year 1702 he was called to Genoa, where he executed, in the large Council Hall, fresco-paintings, commemorating the most remarkable deeds of the Republic, but which were destroyed by fire. Pope Clement IX. sent for him to Rome, to draw some cartoons for the mosaic works in the church of St. Peter, which were so much approved of, that the Pope bestowed on him the knightly order of Christ. He executed many works in oil and fresco at Bologna, Modena, and other places of Italy, but he never accepted any public appointment, in order to remain independent, and declined even an invitation to the Spanish Court, and also one from the elector of the Palatinate. Franceschino possessed great facility of composition, and his drawing was correct and beautiful; his fresco-colours are clear and fresh, but those in oil rather want fulness and depth. That he entered no deeper into characteristics, and was in general academically cold, was less his fault than that of his age. He died at Bologna in 1729.

88. THE TRIUMPH OF VENUS.

She is sitting with Cupid in a chariot drawn by doves and surrounded by the Graces and Cupids. Oval.

On Canvas. High 2′ 6″, by 3′ 7″ 3‴.

GIUSEPPE MARIA CRESPI, surnamed SPAGNUOLO.

He was born at Bologna in the year 1665, and obtained his name of Spagnuolo from dressing in the old Spanish fashion. Having left the School of Cigniani, he studied principally the Carracci, and Barroccio in Urbino. He used, especially in his latter years, to introduce strong effects of light and foreshortenings in an immoderate degree, which was rather detrimental to his great talent. Mengs also expresses his regret, that the Bolognese School should have terminated with this whimsical Crespi. He died in his native town in the year 1747, aged 82 years.

89. A CARD PARTY.

An elegantly dressed girl is playing at cards with a young man; behind her stands another, who betrays the game to her partner by signs. On the left stands a boy with a draught-board. Half figures, size of life.

On Canvas. High 3′ 8″, by 4′ 7″ 6‴.

SALVATOR ROSA.

This celebrated painter was born at Borgo di Renella, near Naples, in the year 1614. He learned the elements of painting from one of his relations, Francesco Francanzano. To obtain his living he was compelled to sell his drawings in the town; one of these fell into the hands of Lanfranco, who, perceiving his talents, assisted him to enter the School of Ribera. Having lost his father when he was only 20 years of age, and his master going at that time to Rome, he accompanied him, and remained there for four years. At a later period he proceeded to Florence, where the literati were so delighted at his intellectual entainments, that his house became a kind of Academy, in which were performed all sorts of pieces written by himself. For the Grand-duke, and other persons, he painted several beautiful pictures, which are now objects of admiration in the Pitti Palace. Returning to Rome, next to landscapes he painted historical pictures, several of which he executed for churches. The Academy of S. Luca, however, would not receive him as one of their members, for which he revenged himself in a satyrical manner, by exposing a caricature of himself in the church of S. Luca, by the side of the pictures of the Academicians, saying, it was painted by a surgeon whom the painters of the Academy had done wrong in excluding, as he might have been of great use to them in setting their distorted limbs. He was much addicted to satires, and left many behind in writing, which have run through several editions. His landscapes are treated with much fancy and ingenuity, and have uncommon strength and clearness in the colouring; his seaports especially are often as warm and lucid as those of the same class by Claude, but more free and masterly in their execution. Salvator Rosa also etched many subjects, which are much esteemed. He died at Rome in 1673, at the age of 58.

90. A SEA-PORT

illumined by the setting sun. Soldiers are sitting under ruins. Water and air glisten with southern splendour.

On Canvas, High 2′ 4″, by 3′ 1″.

ANTONIO TEMPESTA.

It is uncertain whether he was born at Pisa or Florence. Possessing facility of composition, he soon surpassed his master, Giovanni Strada. He painted principally battles, chase-pieces, and ornaments; he has, however, furnished a few historical pictures. He died in 1630, at the age of 75.

91. A REPOSE OF THE HOLY FAMILY,

on their flight to Egypt. They are encamped under a tree; the Infant Jesus is riding on a lamb, to which little St. John presents some fodder. This picture is no longer in the Gallery.

High 16″, by 13″.

BERNARDINO STROZZI, surnamed IL PRETE GENOVESE.

He was born in the year 1581 at Genoa, studied under Pietro Sorri, and continued his art with success even after his entrance into the cloister of the Capuchins. He chiefly painted religious subjects, but in a very natural manner, and with great freedom. He did not long relish his cloister life, but escaped to Venice, where he remained a secular priest to the year of his death in 1644.

92. AN OLD MAN

tuning a Mandolin to a Violin, which a young man is playing. Half figures, size of life.

On Canvas. High 3′ 2″ 6‴, by 3′ 7″ 10‴.

GIUSEPPE BOSSI.

93. COPY FROM THE LAST SUPPER, BY LEONARDO DA VINCI.

It is well known that this celebrated picture is rapidly decaying, and that the government of the Viceroy of Italy wished to bequeath to posterity a picture of this excellent nature in a most durable manner. The distinguished painter, Giuseppe Bossi, accordingly obtained an order to furnish an exact drawing from the original, and of the same size. The copy on this cartoon fully repaid the confidence reposed in him. From this a mosaic was begun, which is now deposited in Vienna. Bossi, born in the year 1776, in the Milanese dominions, was one of the most distinguished artists of his time; his drawings in particular are very highly esteemed. He took much interest in the growth of the Academy of the Fine Arts in Milan, whose secretary he was. As an author, also, he distinguished himself by his work on Painting, and still more so by that on Leonardo's last supper, to which he added important historical information concerning this great painter. He died at the Villa Melzi on the Comer-lake in the year 1816.

Cartoon, executed in black chalk.

SPANISH SCHOOL.

VICENTE JOÀNEZ.

This painter, who is also called Juan de Joànez, is considered the head of the celebrated School of Painters of Valencia. He was born in the year 1523, pursued his studies in Italy, after Raphael, whose correct drawing and noble style he endeavoured to appropriate, and by which he much distinguished himself. His contemporary, Luis de Vargas, says, he was very religious, and prepared himself, by the holy sacrament, for the execution of his church-pictures. His principal works are to be found in the churches of Valencia; the Museum of Madrid possesses a few of his smaller works. In the Spanish Gallery in the Louvre at Paris is "A Christ in the grave, supported by two angels," and a "Trinity," that assign to Vicente Joànez a place amongst the Spaniards such as was given to Bernard van Orley amongst the Dutch. While in Bocairente in 1579, he was seized, just after finishing the painting of an altar-piece, with a serious illness, of which he died on the following day. In accordance with his last will he was taken, in the year 1581, to the Holy Cross church at Valencia, and there buried. His son, Juan Vincente, also executed several paintings in the same church.

94. THE ADORATION OF THE SHEPHERDS.

Mary and Joseph are kneeling before the newly-born Infant Christ, whilst from the other side three shepherds bestow on him their adoration. Half figures, size of life.

On Wood. High 4′ 6″, by 2′ 11″ 6‴.

BARTOLOMEO ESTÉVAN MURILLO.

This greatest of the Spanish Painters was born in the year 1613, at Pilas near Seville, and showing when a boy great abilities for the art, he was sent apprentice to Seville to study under his relation, Juan de Castillo. On this latter settling in Cadiz, Murillo found himself compelled to earn his living by painting banners and little pictures for export to America. The sight of some pictures by Pedro de Moya, a pupil of Van Dyck, induced him to go to Madrid to his countryman, Velasquez, to find the means for a journey to Italy. Astonished at the young painter's talent and zeal, Velasquez treated him in the most friendly manner, and obtained for him work in Madrid and the Escurial. After an absence of three years, Murillo returned, in the year 1645, to Seville, and painted the small convent-court of St. Francis, which paintings excited the general admiration of his countrymen. He next painted the "Death of St. Clara," and "St. James distributing Alms," which firmly established his fame, and brought him many other commissions. This success did not however make him negligent, but rather urged him to higher and higher accomplishments. He at first imitated Ant. Van Dyck, but afterwards followed the cool and clear style of Velasquez, and at last endeavoured to bestow on his always delicate and blooming colouring the greatest possible strength. In his representations of common life we find striking truth and bold treatment; in his pictures of religious subjects great naturalism is also observable, but so ennobled with deep inspiration, that the expression and features of his Saints, as well as the harmonious depth of his colouring, assume a truly ideal character. He founded, in the year 1660, a School of Painting at Seville, and after executing many splendid works, died there in the year 1682.

95. THE GUARDIAN ANGEL,

with a pilgrim's staff in his left hand, looks towards a Carthusian, and admonishes him to accept an episcopal dignity, pointing with his right to a mitre and a crosier. In this masterpiece in particular Murillo has represented the portrait of the recluse with striking truth.

On Canvas. High 6′ 5″ 9‴, by 4′ 7″ 4‴.

96. THE BOY JESUS,

as a good shepherd with three sheep. Looking upwards he appears to recommend his sheep to the care of his heavenly father. This charming picture shows the whole magic of colouring and treatment of this great master.

On Wood. High 2′ 2″ 9‴, by 1′ 3″ 6‴.

97. MARY MAGDALEN,

with her hair loosened and rolling down, looks ardently upwards. Breast-piece, size of life.

On Canvas: High 2′ 6″, by 2′.

98. THE HOLY VIRGIN,

holding in her arms the Infant Jesus dressed, who, crossing his hands over his breast, turns his look to heaven. Knee-piece, size of life. This beautiful and very elaborate picture is considered by some as the work of one of Murillo's pupils. In the manner of treatment it is certainly very different from the previous pictures of this master.

On Canvas. High 2′ 10″ 6‴, by 2′ 2″.

JUAN DE RIBALTA.

He was born at Valencia, in the year 1597, and was a pupil of his father, Francisco. His eminent abilities were developed so early, that even in his 18th year he painted the admired picture of the "Crucifixion of Christ," for the church of the cloister of S. Miguel. Having died at an early age, in the year 1628, his pictures are very rare, and much resemble those of his father.

99. HERCULES

spinning at Omphale's. Little cupids are carrying on their gambols in the air and on the sea, in the background.

On Canvas. High 2′ 7″ 6‴, by 4′ 1″ 3‴.

100. RIVER-GODS AND NYMPHS,

resting on a beach. Neptune, standing on a chariot with Dolphins, raises his trident, to appease the storm.

On Canvas. High 2′ 8″, by 4′ 1″ 3‴.

101. THE HOLY FAMILY.

Mary kneels before St. Anne, to give her breast to the Infant Jesus, whom the later holds in her lap.

On Canvas. High 1′ 10″, by 1′ 11″.

DON DIEGO VELASQUEZ DE SILVA.

This distinguished painter, sprung from an ancient family of Seville, was born in the year 1594, and brought up suitably to his station. Yielding to his decided inclination, his father sent him to the painter Francesco Herrera senior. The severe manners of this master, however, did not suit Velasquez, who in consequence went over to the School of Pacheco. Here his talent developed itself chiefly in representations of the common people, such as he met in streets and squares. One of these early pictures represents an old water-seller (aquador) giving some water to a thirsty boy. It was formerly in the palace of Buen-Retiro, but is now in the possession of the Duke of Wellington. This naturalism clung to him even later in his historical pictures, when aspiring to more sublime subjects. In the year 1622, Velasquez married the daughter of his master and went to Madrid, but without meeting with the reception he expected; notwithstanding which the year after, when obeying the call of the minister, Olivarez, he went a second time to Madrid, to paint his portrait, he was received by the king with such favour, that the latter had his likeness taken by him, as large as life, and on horseback. From that time he was painter to the king. He formed a friendship with Rubens, who was at that time at Madrid, and by his advice paid a visit in 1629 to Rome. At that place Cardinal Barberini gave him a residence in the Vatican, where he zealously studied the works of Raphael, and afterwards Michael Angelo, and, on his recovering from an illness, the ancient sculpture. Some pictures which he finished here he sent to Madrid, viz:—"The Infidelity of Venus discovered by Vulcan," and "The sons of Jacob bringing him the blood-stained dress of Joseph." At the end of 18 months he returned, and was loaded with fresh honours by the king. To enumerate all the works he afterwards executed would overstep our limits; suffice it to say, that in 1638 he painted the celebrated picture of "The Crucifixion" for the cloister of San Placido in Madrid, and many exquisite portraits. In the year 1648 he was sent on a mission to the Pope, combined with the office of collecting antique statues and paintings for the king. Three years later he returned to Madrid, much honoured by Pope Innocent X., and richly loaded with works of art. He died August 6th, 1660, overwhelmed with honours and gifts of fortune.

102. PORTRAIT OF A SPANISH GRANDEE,

in a black dress. Oval, half figure. This distinguished portrait shows us the master to the greatest advantage.

On Canvas. High 2′ 9″, by 1′ 11″.

ANCIENT GERMAN SCHOOL.

HANS MEMLING, called also HEMLING.

We cannot state with any certainty either the year of his birth, or the place where he was born, nor how his name is to be written; thus much however we know, that he was a pupil of Rogier van der Weyde, senior, the most celebrated successor of John van Eyck. He resided principally at Bruges, and has left behind him in the hospital of St. John at that place admirable works of his pencil. He painted the "Mystic Nuptials of St. Catherine" there in the year 1479. At an earlier period, at all events before 1473, he painted his large picture of "The last Judgment," in Dantzic. The altar-piece with the sufferings of Christ in the church of Maria at Lübeck bears the date of 1491. The picture known as his last, in the Museum at Antwerp, is of the year 1499, and he does not appear to have lived long afterwards. To the exquisite pictures by him, which represent a whole cycle in small figures, belong the paintings at the Ursula-chest at Bruges, the "Joys and Sorrows of Mary" in the Pinakothek at Munich, and the "Sufferings of Christ" in the Royal Gallery at Turin. He has brought the style and manner of Eyck to the highest degree of perfection, and distinguishes himself from the other great masters of this school by a finer colouring of the carnation, and softer treatment, as well as by a peculiar grace in the expression of the heads and features. He also understood better than his predecessors how to draw his hands and feet. In foreshortenings

and free movements which the latter scarcely dared to venture upon, he has often made successful attempts. His execution often borders on the incredible, without being timid. He is just as enchanting in his heads, which are full of a serene devotion, as in the expression of violent passions, or affections, as for instance in the Hell of his "Last Judgment." Memling thus gloriously closes the file of great masters of the old Flemish school, which had been opened by Van Eyck.

103. JOHN THE BAPTIST

points out to a man kneeling before him, Christ, who is wandering on the opposite side of a river. Very picturesque rocks, overgrown with trees, and a view in the distance, form the background.

On Wood. High 1′ 8″, by 1′ 3″ 6‴.

HANS HOLBEIN, Junior.

This great master of the upper German School was born at Augsburgh in the year 1498. His father and grandfather were also painters, and bore the same name of John. While only in his fourteenth year, he painted for churches at Augsburgh pictures which even now excite our admiration. In the year 1517 he made a journey through Switzerland, and decorated by Fresco-paintings the front of a house in Lucerne. In the year 1520 he went with his father from Augsburgh to Basle, where he settled and took the oath of a citizen. To the works which he there executed belong the representations of the "Sufferings of Christ," now in the collection of the library, which are valued so highly, that the Elector Maximilian of Bavaria offered 30,000 florins in vain for them. In the year 1526 he travelled through the Netherlands and France to London, provided with a letter of recommendation from Erasmus of Rotterdam to Sir Thomas More. He was most heartily received by the latter, and afterwards presented to King Henry VIII., who took him into his service. He frequently however returned to his family at Basle, and had even an income of 50 florins as architect of the town of Basle. In England he painted and drew a great many portraits of the nobility, and other persons of distinction, but few historical pictures, people then having no taste for them, and those few are, we regret to say, almost all in a state of decay. He also furnished many architectural drawings for country houses of the nobility, which were executed in a rich style, called *renaissance*, but none of these buildings are now in existence. Holbein possessed in the highest degree a fine feeling of nature, so that in his works, above all others, we are struck with their great truth; but this resemblance to nature is not only that of external forms, but rather a penetration into the innermost emotions of the soul. His earlier pictures shew a thin laying-on of the colours, and have a warm brownish hue in the shades of the fleshy parts. Later he laid on his colours more thickly, and obtained a cooler tone. But the high degree of perfection he attained is evidenced in several of his portraits, which have been ascribed to Leonardo da Vinci; thus for instance, the portrait of Marguerite, sister of Francis I., King of France, in Liverpool, and that of Mr. Morett, jeweller to King Henry VIII., in the Dresden Gallery, which is there called Ludovico il Moro: Holbein died of the plague in London in the year 1554.

104. PORTRAIT OF SIR THOMAS MORE,

nearly full face. He is dressed in a black dress edged with fur, and a black cap. He holds an open book on a table before him.

On Wood. High 19″ 6‴, by 17″ 2‴.

105. A MAN AND WOMAN

at a table covered with viands. He is sitting, and holds a nosegay in a vessel, which he shews to the spectator; in like manner the woman holds a little basket with fruit. Through the window is seen a lively street. Knee piece.

On Canvas, High 4′ 9″, by 5′ 8″.

BALTHASAR DENNER.

He was the son of a mennonite clergyman, and was born at Hamburgh in the year 1685. In his eighth year he drew with so much skill from prints, that his father apprenticed him to the painter Amama at Altona. When fourteen years old he went to Dantzic, and there learnt oilpainting, and in 1707 went to Berlin. Here he had the good fortune to take the likenesses of the royal family, and other persons of distinction, whereby his fame quickly spread. He then sojourned alternately in England, Holland, and Germany, and was especially admired for the skill with which he painted some very highly-finished heads of old men and women. In this particular he stands unrivalled. He died in the year 1747.

106. HEAD OF AN OLD LADY.

She has thrown a cloth over her head and carries a dress trimmed with fur. The effect of this picture is very astonishing. Breast piece, size of life.

On Copper. High 15″ 3‴, by 12″.

NETHERLANDS SCHOOL.

PETER BREUGHEL, Senior.

called also the merry, or Peasant Breughel, was born at Breughel, a village not far from Breda, in the year 1510. He was the son of a countryman, and learned painting from Pieter Köck and Hieronymus Kock, and travelled in France and Italy. After his return he resided at Antwerp, and became a member of the Academy. He never missed an opportunity of being present at rural festivals, marriages of peasants, etc. Several plates have been engraved after Breughel by Hondius, Vorstermann, W. Hollar, and others, and he himself etched a number of sheets. He died in 1590.

107. A LANDSCAPE

with a town in the background. On the high road travellers on horseback and in a carriage are making a halt at some water, to let the horses drink. Peasants are walking towards the town.

On Wood. High 7″, by 11″.

FRANZ POURBUS, Junior.

He was born at Antwerp in the year 1570, and was a pupil of his father Franz Pourbus, called senior, whom he is said to have surpassed in some parts of his paintings. He painted several historical and church-pictures, but distinguished himself especially by his portraits. In Paris he painted the portraits of Henry IV., and of Mary de Medicis; for the town-hall there the minority and majority of Lewis XIII. In the Museum of the Louvre is preserved a beautiful picture, representing priests in their vestments returning with their bishop to the vestry. Franz Pourbus died at Paris in the year 1622.

108. PORTRAIT OF A MAN WITH A BEARD,

with an ear-cap on his head. He wears a black dress trimmed with fur, and a white cape; in his right hand he holds a pair of gloves. Half figure, size of life.

On Wood. High 2′ 5″ 6‴, by 1′ 11″.

OCTAV VAN VEEN, surnamed OTTOVENIUS.

This artist was born at Leyden in the year 1556. His family was one of much distinction, and his father was a burgomaster. Having acquired a sufficient knowledge of the Latin language, he devoted himself to the art of drawing under the guidance of Isak Nicolas. His father sent him in his 15th year to the Cardinal and Prince Bishop Graesbeck at Liege. The latter recommended him to Cardinal Maducio in Rome. Here he entered the school of Frederico Zuchero, who was then enjoying great fame. After a stay of seven years he left Italy, went to Germany, and entered the service of the Emperor. He afterwards quitted the court of Vienna and went first to that of the Elector of Bavaria, and then to that at Cologne; but not being able to resist the urgent love for his country, he returned to the Spanish Netherlands, of which the Duke of Parma was then Governor. He entered the service of this prince, who gave him the title of Ingenieur en chef and painter to the Spanish court. After the death of this prince he went to Antwerp, where he painted many pictures for churches and the principal palaces; amongst others, the triumphal arch, which was erected at the entry of the Archduke Albert. This prince highly honoured Venius, and called him to Brussels with the title and appointment of Director of the Mint. Nevertheless he by no means relinquished painting or writing. Louis XIII. employed all means to draw him to his court in vain; he even refused to make some drawings for the tapestry of the Louvre. Venius died at Brussels in his 78th year. He left behind two daughters, Gertrude and Cornelia; both of whom were distinguished artists. Venius had also two brothers; the elder, Gysbert, was an engraver, and the younger, Pieter, painted only for his amusement Amongst Ottovenius's pupils the most distinguished was P. P. Rubens.

109. THE BEARING OF THE CROSS.

Christ, almost sinking under the cross, turns towards the weeping women of Jerusalem; Veronica holds the sweat-cloth, to alleviate his sufferings, and Joseph of Cyrene is on the point of carrying the cross for him. A numerous procession are coming through the gate of the town.

On Copper. High 8″ 10‴, by 12″.

PETER PAUL RUBENS.

This great master and founder of a new School of Painting in Flanders, was the son of a lawyer at Antwerp. The events of war had driven him to Cologne, where his son was born in the year 1577. He enjoyed a good education, and was able to speak seven languages. Having received some instruction from the painter Adam van Oort, whose dull temper displeased him, he went to the School of Ottovenius, the most celebrated of the painters then living in the Spanish Netherlands. After four years the latter advised Rubens to visit Italy for his further development, which entirely agreed with his own wishes. Sandrart informs us, that Rubens had already at that time raised such great expectations, that the Archduke Albert, Stadtholder of the Netherlands, took him into his service, had some paintings done by him for his palace, and then sent him to Italy, with a recommendation to the Duke of Mantua, who at that time possessed one of the finest collections of paintings and ancient statues. Rubens, after being received with distinction by this prince, went to Rome, Venice, and other towns of Italy, where he studied the masterworks of Raphael, Titian, and Paul Veronese, from which he made many drawings. On his return to Mantua he painted a splendid altar-piece for the Jesuits, and was then sent back by the Duke to Rome, to copy for him several of the principal works of Raphael, to which he willingly assented for the furtherance of his own studies. In the year 1605 the Archduke employed him on a mission to the Spanish Court; here he painted the portrait of Philip III., and obtained many marks of distinction. After the death of his mother he intended to settle in Italy, but at the request of Archduke Albert he returned to Antwerp, built there a beautiful house, which he decorated with many beautiful ancient sculptures and paintings, and embellished his native country with works of his genial mind. In the year 1620 Mary de Medicis called him to Paris, to paint the history of her life for the Gallery of the Luxemburgh. In 1628 the Archduchess Isabella again sent him on a mission to Madrid, where he painted for the Duke of Olivares large paintings for the cloister of the Carmelites founded by the duke, as well as other paintings for the king. The year following he was sent on a political mission to England, where the art-loving King Charles I. gave him the commission to paint in Whitehall the apotheosis of his father, for which he gave him £3000 and a knighthood. After his return to the Netherlands he had in his 58th year a violent attack of gout, which prevented him from executing any more large pictures. He died in the year 1640, and was buried with great solemnity in the church of St. James, where he had, in his family chapel, placed a beautiful altar-piece by his own hand. The great qualities of Rubens are too well known to require any comment.

110. DAVID

beheading the giant Goliah. Size of life.

On Canvas. High 3′ 9″, by 3′.

111. THE INFANT CHRIST

sitting on a cushion, raising his right hand to give his benediction. Size of life.

On Wood. High 24″, by 18″ 8‴.

112. PORTRAIT OF A MAN

in a black dress with a white collar. Breast-piece, size of life.

On Wood. High 20″ 6‴, by 16″

113. THE MONKEY-COURT.

Two cats, bound, are led by a troop of armed monkies before a court-martial. Their leader, in armour, has the presidency; other apes in helmets are sitting nearer to the chimney-place. A satirical piece in the style of Teniers.

On Wood. High 25″, by 38″ 9‴.

ANTONY VAN DYCK.

This celebrated painter, the son of wealthy parents, was born at Antwerp in the year 1599; his mother was very clever in embroidering flowers, landscapes, and ornaments, and she cherished the early talent for art in her son. He first went to the School of Henry van Balen, and afterwards to that of the great Rubens. Van Dyck made rapid progress, and entered so strongly into the style of his master, that the latter often made use of his assistance in the execution of his accumulating orders. The great superiority of young Van Dyck over his fellow students appears from the following anecdote:—Young Diepenbeck, during the absence of Rubens, was desirous of seeing a picture which he had begun, and on removing it from the easel, threw it down, by which the fresh colours were partly defaced; at this all the pupils felt the greatest embarrassment, till John van Hoek at last proposed that Antony van Dyck should repair the damage, which he after some hesitation did. Next day, when Rubens looked at his work, he soon noticed a strange hand, but having learnt what had occurred, he not only pardoned young Van Dyck, but perceiving his fine talent, he afterwards became his favorite pupil. Not having found, in the year 1620, that distinguished reception in London which he expected, he went by the advice of Rubens to Italy for his further improvement. In Genoa he painted several excellent portraits; in Venice he studied Titian so closely, that his works of that time resemble almost as much this Venetian, as his master Rubens in his carnation. In Rome he painted the portrait of Cardinal Bentivoglio, which is considered one of the finest he ever executed. Not less celebrated is that of Sophonisba Anguisciola, then only 19 years old, whom he met at Palermo, in which place he also painted a much admired altar-piece. After again visiting Genoa to embellish some palaces there, he returned to Antwerp. In the year 1632 he went a second time to England, where King Charles I. knighted him, and appointed him his painter in ordinary, with an allowance of £200. From that time he lived in the sumptuous style of a lord, painting many fine portraits, which are preserved in England. He died in London in 1641, and was buried in St. Paul's Cathedral.

114. PORTRAIT OF A MAN

with mustachios and an imperial, in a black dress and lace collar, holding his right hand on his chest. Size of life.

On Canvas. High 25″, by 19″ 9‴.

115. PORTRAIT OF THE SPANISH COMMANDER-IN-CHIEF, PRINCE AMBROSIUS SPINOLA,

in richly ornamented armour.

On Canvas. High 3′ 7″ 6‴, by 2′ 7″ 4‴.

116. THE CHILDREN OF CHARLES I, KING OF ENGLAND.

Charles II., James II., and the Princess Mary, standing in a room furnished with rich tapestry; two little dogs are sitting at their sides. Antony van Dyck painted this beautiful picture in the year 1635.

On Wood. High 1′ 11″, by 2′ 3″.

117. PORTRAIT OF THE CELEBRATED ARTIST SOPHONISBA ANGUISCIOLA.

She is sitting, richly dressed, in a chair, and holds a fan in her right hand. Knee-piece, size of life.

On Wood. High 3′ 4″ 6‴, by 2′ 4″ 6‴.

DAVID TENIERS, Senior.

He was born at Antwerp in the year 1582. From the School of Rubens he went to Rome, where he was very intimate with Adam Elsheimer from Frankfort-on-the-Maine, and lived with him for six years. Pictures by Teniers from that period show in some measure the influence of that master; but he soon after adopted a manner entirely his own, which, when he returned to the Netherlands, he transferred to his more celebrated son. Next to sacred subjects he painted with especial predilection marriages of peasants, country inns, &c. He died at Antwerp in the year 1649.

118. ST. JEROME,

in the dress of a Cardinal, sitting in a rocky cave, is interrupted in his reading by the sound of the trumpet of an angel. On the left rests the lion.

On Wood. High 16″ 4‴, by 12″.

DAVID TENIERS, Junior.

He was a son of the elder master of the same name, and was born at Antwerp in the year 1610. He received instruction in painting from Brouwer and Rubens, but he followed the style of his father so closely that the pictures of the one were frequently taken for those of the other, especially his earlier works, for he soon excelled his father by a greater exactness in drawing, nicety in colouring, and a more spirited handling of his brush. He painted with remarkable success the domestic and rural scenes of the common people, which he represented with great truth, and frequently with much humour. His envious fellow-labourers called him for that reason, though unjustly, "the ape of nature." For a long time he lived, almost unknown, in the village of Berk, where his dwelling was filled with pictures by his hand, without finding customers for them, and then only at very low prices. There is a tradition that this disappointment had determined him to give himself out as defunct, and to let his wife and children dress in mourning for him, whereupon his works were sought after and well paid for by all lovers of the art. Certain it is, that by his address, manners, and honest character, he was able to gain the favour of the nobility, and was engaged by Archduke Leopold as first gentleman of his privy chamber; he acquired the friendship of his pupil, Archduke John of Austria, who even lived with him sometimes at Berk, and his house became at last a place of rendezvous for art-loving nobles. By such connexions his fame soon spread to all the courts of Europe, where his pictures were much sought after and well paid for. Louis XIV. alone would not hear any thing of him, and when he was once shown some pictures by Teniers, he exclaimed:—"Qu'on m'ôte ces magots!" Though he went to Brussels only when his official engagements compelled him, he nevertheless founded there an Academy in the year 1663. In the year 1660, there appeared at Antwerp his work, "Theatrum Pictorum," or copies of the pictures of the Archdukes Leopold, William, and John of Austria, of which several editions have been struck off in later times. Teniers treated his earlier works in the deep brownish tone of his father or of Brouwer; afterwards he adopted a lighter and finer tone, and attained at the same time in his execution that ingenious mastership, which have gained for his works so wide a celebrity. To gratify the amateurs, who wished to possess pictures by him, however trifling they might be, he often painted in an afternoon slight sketches, which were called "après diner," and also imitations from other masters, called "Partiches," with which he much delighted his friends, though their only value is in their ingenious treatment. He finally lived at Brussels, where he died in 1690, in the 80th year of his age.

119. A PEASANT'S ROOM IN THE NETHERLANDS.

In the foreground by a tub are standing several household implements, a hat with a plume lying near. At the bottom of the room near a chimney-fire, some peasants are seated playing cards, or otherwise occupied.

On Wood. High 15″, by 20″ 8‴.

JOHANN ASSELYN, surnamed CRABATJE.

Born at Antwerp in the year 1610, he became, under the guidance of Jesaias van de Velde, an excellent landscape painter, and especially so after having visited Italy and seen the resplendent colouring of Claude Lorraine. His surname he obtained from his misshaped hand, similar to a crab, which however did not prevent him from painting very ingeniously with it. His book "De Broederschap de Schilderkunst," was printed in 4to. at Amsterdam, in the year 1654. He died there in 1660.

120. A SEA-PORT

illumined by the setting sun. In the foreground are seen some ships, ready to receive the goods lying on the shore.

On Canvas. High 15″, by 17″ 9‴.

LUDOLPH BACKHUYSEN.

He was born at Embden in the year 1631, and had a particular fancy for representing sea-life, so that without any instruction he drew, with a pen, ships lying in the harbour, and in his 19th year produced such excellent things, that he sold some of his drawings for 100 florins and upwards. Hereupon he visited the workshops of Everdingen and Dubbels, to learn painting in oil colours; but he studied incessantly from nature. His zeal in this respect was so great, that he often put his life in danger, for as soon as a storm arose at sea, he jumped into a boat and rowed far from the shore, to be able to study closely the foaming element. Few painters were visited in their studios by so many eminent persons as Backhuysen; to which the Czar, Peter the Great, having been his pupil, may have a good deal contributed. Amongst marine-painters he occupies a first place; his agitated sea-pieces, in particular, are much esteemed. He died at Amsterdam in the year 1709.

121. A SLIGHTLY AGITATED SEA,

with ships in the distance. On the shore a fishing-boat and a family of fishermen. Marked: L.B. 1667.

On Wood. High 14″ 6‴, by 12″ 7‴.

NICOLAUS BERGHEM.

He was born at Harlem, in the year 1624, and was the son of a painter of moderate repute, who apprenticed him to van Goyen. Once when his father, for some fault he had committed, pursued him in a violent passion, even to the house of his master, Goyen, who liked his scholar, kept him back, and called to his other scholars "Berg hem," (hide him) from which time our painter bore his present name. He profited also by the instructions of N. Moojaers, Grebber, and J. B. Weenix, and soon displayed an exquisite talent for representations of common life, such as cattle-pieces, and picturesquely treated landscapes. He was less fortunate in his large historical pictures. That which gives to his smaller works so high a value, is the light, broad, and yet highly spirited laying on of his colours, the fulness of his tones, the truth of his drawing and airy perspective, united to a beautiful arrangement of the whole. Berghem died at Harlem, in the year 1689.

122. A SUMMER-EVENING.

Italian herdsmen on horseback, with their cattle, are crossing a shallow rivulet towards a rocky cave.

On Wood. High 14″ 4‴, by 17″ 10‴.

123. TRAVELLERS

on horseback and on foot, and herdsmen with their flocks, are refreshing themselves at a stream, which runs by the side of an antique wall; beyond some rocks is seen a beautiful plain.

On Wood. High 3′, by 3′ 7″ 6‴.

124. A SHEPHERD'S BOY

and two shepherdesses, with their cattle, are passing a ruin; on the right appears some water overgrown with reeds.

On Wood. High 14″, by 19″.

ALBERT CUYP.

This distinguished master was born at Dordrecht, in the year 1606. He received his first instruction from his father Jacob Gerits, but soon followed his own peculiar ideas of nature, and painted subjects of all kinds. Above all his marine-pieces are esteemed, which he enlivened by pleasure parties, such as of the Princes of Orange; these are so airy and lucid, coloured so warmly and truly, that he is to be considered the Claude Lorraine of the Netherlands. His cattle pieces, also, from their full colouring and decided illumination have a magical effect. His principal works are now in England. He died in his native town; the year of his death is not known, but he was alive in 1683.

125. FRUIT PIECE.

Apples and grapes, with butterflies fluttering round them.

On Wood. High 16″, by 14″.

CORNELIS DEKKER.

This landscape-painter lived in the middle of the 17th century, but of the circumstances of his life nothing is known. He chiefly painted rural dwellings near some water, surrounded by trees, which frequently remind us of the manner of Jacob Ruysdael, and which are so much prized in the Netherlands. He has also executed some etchings.

126. FISHERMEN'S HUTS

near a river, surrounded by trees and shrubs.

On Canvas. High 2′ 4‴, by 2′ 4″ 8‴.

JACOB VAN DER DOES.

He was born at Amsterdam, in the year 1623. His teacher was Nicolaus Moyaert: later he went by way of Paris to Rome, where he principally associated with Pieter Van Laar. His representations of shepherd's-life have mostly some reference to an idyl; his colouring, of a brownish tone, is clear, and more cheerful than might have been expected from his gloomy temper. He was only prevented by the persuasions of his friends from enlisting as a drummer in a papal regiment, when he had arrived at Rome without any money. At last he fell out with all the artists except one, Carel du Jardin, who faithfully stood by him. After his return to Holland he married a rich girl, and acquired a considerable fortune by his works. He died at Amsterdam, in the year, 1673.

127. A SHEPHERD'S FAMILY,

resting with their sheep and goats under high trees. A young man and his boy are occupied in filling a pitcher with water, which is flowing from an antique sarcophagus, serving as a trough. Italian scenery forms the background. Marked: I. V. DOES. PINX.

On Canvas. High 13″ 4‴, by 16″.

GERHARD DOU.

This celebrated painter was born at Leyden, in the year 1613; he was the son of a glass-painter, and learnt the elements of the art of drawing from Bartholomeus Dolendo. In the year 1628, he entered the school of Rembrandt, where in three years he made such progress in painting that he soon gained great fame. Next to the colouring and the treatment of light and shade of Rembrandt, he assiduously studied nature, and, contrary to the usual style of his master, who liked a bold laying on of the colours, applied much of his time and trouble to the highest perfection and execution of his pictures. He confessed having spent five days in painting a hand, and three in painting a broom-stick. His colours he ground himself on crystal; going into his studio he waited a short time for the dust to be laid, before he began to paint. He calculated the value of his pictures by the time he had employed on them, that is, one pound flemish (about 4 florins) an hour. His subjects were chosen from every-day life; thus his most celebrated pictures represent a school-room, a mountebank, the dropsical woman, and the like. In his 30th year, his eyes, by the fineness of his works, had become so affected, that he could paint only with the assistance of an eye-glass; he nevertheless continued with indefatigable activity to his death, which is said to have occurred in the year 1680. His principal scholars were Schalken, Fr. Mieris, and Metzu.

128. A PHYSICIAN

looking at an urinal with a dubious countenance. At the back of the room is seen a woman, who seems to have given it to him for his examination, and is bashfully looking at him. Over the rail of the window, decorated with a relievo, hangs some rich tapestry. The picture is marked: G. DOV. 1653.

On Wood. High 18″ 6‴, by 14″ 4‴.

JEAN LE DUCQ.

He was born in the year 1636, at the Hague, and learnt the art of painting from Paul Potter, afterwards entered the army, and rose to be a captain; yet he never seems to have abandoned painting. Le Ducq painted animal pictures in the style of his master, and military scenes in guard-houses and the like, which are also highly esteemed. He drew many sketches from life in black and red chalk, that are highly valued; there are also ten etchings by him. Having retired from the army he became Director of the Academy of Painting at the Hague, where he died in the year 1695.

129. A KNIGHT,

standing by the side of a young woman, appears little pleased with a servant, who is cleaning his armour. In the background of the room a young cavalier is jesting with a girl.

On Wood. High 19″, by 16″ 4‴.

130. A NUMEROUS COMPANY

of ladies and gentlemen, in which picture, Le Ducq has depicted the manners of the higher classes of that time in the Netherlands. Whilst several couples are in an animated conversation, a cavalier, kneeling on a cushion, empties a goblet, which a lady seems to have presented to him.

On Wood. High 22″, by 34″.

ALBERT VAN EVERDINGEN.

He was born at Alkmaar in the year 1621, and studied first under Roland Savery, then under Pieter Molijn, both of whom he however soon surpassed. He sojourned some time in Norway, and represented with particular success the romantic natural scenes of that country. He also painted sea-storms excellently, but in general wild and grand appearances of nature, for which reason he has been called the Salvator Rosa of the north. Everdingen has etched many landscapes, also the fable of Reinecke Fox, which, without emerging from actual animal life, are very amusing. He was considered so intellectual, upright, and pious a man, that he was chosen a deacon of the reformed church of his native town. He died there in the year 1675.

131. A ROCKY SCENE IN NORWAY.

Through the cliffs, interspersed with trees, rushes a mountain-stream, driving several mills. From the high station at which the scenery has been taken, a rich view is opened into a distant valley.

On Canvas. High 3′ 4″ 3‴, by 3′ 7″ 5‴.

JOHANN DAVID DE HEEM.

He was born at Utrecht, in the year 1600. From his father, David, he received instruction in the painting of flowers and fruit, but soon surpassed him, and became so distinguished that he has excelled all the masters in this style by his broad ingenious treatment, his truth, and the freshness of his colouring. His pictures were much sought after even in his life-time, and fetched so high a price, that only princes could obtain them. It is unknown who raised him to nobility; he enjoyed the gifts of fortune in quiet ease, and died at Antwerp in the year 1674.

132. A RICH GROUP OF DIFFERENT FRUITS,

surrounded by butterflies and other insects. A very splendid work. Marked: J. D. de Heem.

On Canvas. High 3′ 2″ 6‴, by 2′ 6″.

JAN VAN DER HEYDE.

He was born at Gorkum in the year 1637. He learned the elements of the art of painting from a glass painter, but diligently studied nature, and owes the high estimation which he enjoyed to his talent alone. He principally painted views of towns, for instance, the Senate-House at Amsterdam, the Royal Exchange of London, &c. These he represented with the greatest fidelity and finest effect, and went so far in his finish, that one may discern the individual stones of the building. He did not well understand the drawing of figures, and employed for this purpose the hand of Adrian van de Velde, and, after his death, that of Lingelbach, by which the value of his pictures was much increased. Van der Heyde had also the merit of having improved fire-engines, and edited a work on them; he was appointed director of the fire-engines, with a yearly stipend, by the magistracy of Amsterdam. He died in the year 1712.

133. COUNTRY HOUSES,

by the side of a river. On the road, to the left, are some lime kilns.

On Wood. High 6″ 4‴, by 13″.

MEINDERT HOBBEMA.

Although one of the most distinguished landscape-painters of Holland, the particulars of the life of this master have remained unknown, his great merit having been appreciated only in modern times. English authors state him to have been born at Harlem, in the year 1629, and Salomon Ruysdael to have been his preceptor. With more probability the Dutch believe him to be a native of Friesland, as works of his have often been found in that country; in his later years he appears however to have lived at Harlem. We may safely assume, that so talented an artist as he was owed to his own genius, and to his assiduous studies from nature, those high accomplishments which we admire in his rare works. He approaches nearest to Jacob Ruysdael, whom he sometimes surpasses in his spirited treatment and fine colouring. He took great delight in woody regions, with apertures showing distant districts and hamlets in a clear light. If Ruysdael's landscapes are mostly of an elegiac cast, those of Hobbema have rather the character of a grand rural scenery, which rejoices us by the purity of his feeling for nature. According to English accounts Hobbema is said to have been born in the year 1611, and to have died in the year 1699, at Harlem.

134. A VILLAGE CHURCH.

Through a passage in an oak-forest is seen a village-church surrounded by trees. On the road towards the foreground a covered carriage is drawn by two horses.

On Canvas. High 24", by 30" 6‴.

MELCHIOR HONDEKOETER.

Born at Utrecht, in the year 1636, Hondekoeter received his first instruction from his father Gysbrecht, who, like him, painted winged animals, and whose works are often mistaken for the far superior productions of his son. In later years Melchior sometimes imitated J. B. Weenix, but principally nature itself, which he knew how to represent faithfully and masterly. To study it better he kept a great number of domestic birds, among which was a tame cock, so well trained that he would stand still for him a long time, and in the attitude he wished. Amongst all those who have painted the manners of domestic birds, Hondekoeter has represented them most truly, and with an energy of treatment, and a freshness of colouring, in which he surpasses even Weenix; the latter however possesses the advantage of a more delicate finish. Hondekoeter was unfortunate in having a bad wife, so that, avoiding his home, he gave himself up to excesses, which, aided by grief, finished his life in a miserable manner in the year 1695.

135. A HEN WITH HER CHICKENS,

and a domestic cock, are defending themselves against a turkey. Size of life.

On Canvas. High 2' 11" 6‴, by 3' 5" 6‴.

EGIDIUS HONDEKOETER.

He was born at Utrecht, in the year 1583, and was a follower of Roland Savery, and David Binkeboom. He principally painted landscapes with quadrupeds and birds. Some also represent Biblical events. He was the grandfather of the celebrated Melchior Hondekoeter. He died in the year 1653.

136. TWO DOMESTIC COCKS AND TWO HENS.

On Wood. High 21", by 26" 9‴.

PIETER DE HOOGHE.

Neither the place nor the year of the birth of this talented Dutch painter is known. From his earlier works we may conclude, that he had Berghem as an instructor. Later he took a liking to the works of Gerh. Dou, Metzu, and Mieris, so that he principally represented domestic life, but in a style quite peculiar to himself, the subject generally of little importance being thrown into the background to make the locality more prominent. The latter he usually kept in an alluring chiaro-oscuro, enlightened by a checkered sunshine. In this style the magic charm of his effect is inimitable, which often produces the most pleasing sensation of comfortable domesticity. He died in the year 1708.

137. INTERIOR OF A DUTCH ROOM,

sparingly lighted by the sun, in which sits a lady reading a writing, which a gentleman in black, who stands by her side, has brought her. A maid servant is entering the room with a mug of wine.

On Canvas. High 2' 4" 5‴, by 2' 9".

JAN VAN HUYSUM.

This most esteemed flower painter was born at Amsterdam, in the year 1682. He received his first instruction in painting from his father, and afterwards particularly studied the works of Mignon, but above all nature itself, the vegetable productions of which he was able to represent with wonderful fidelity. His drawings of flowers were inimitably beautiful and true, and his arrangement and colouring of them most charming. He was less successful in fruit-pieces, and still less in landscapes. Grief for his son produced a melancholy for some time, but he recovered from this mental disease towards the end of his life. He died in the year 1749.

138. A RICH BUNCH OF FLOWERS

in an ornamented vase, with a relievo representing children at play. Marked: Jan van Huysum.

On Wood. High 2' 5" 4‴, by 1' 10" 5‴.

GABRIEL METZU.

This admirable painter was born at Leyden in the year 1615. Gerhard Dou and Mieris were his prototypes. But he is especially distinguished from them by a broader laying on of the colours, notwithstanding all the fineness of his drawing, and delicacy of his pencil. He painted none but pictures of a small size, and then only when he was in the humour for it; they are consequently rarely met with. His subjects are all taken from common life, such as surrounded him; though represented with extraordinary truth and nature, and often shewing deep feeling, they are neither caricature-like, and ludicrous like Jan Steen's, nor vulgar like Teniers' Ostade's, and Brouwer's; yet he does not remain exclusively in the company of the higher classes like Terburg, but is more at home in domestic life. He died of the stone, in the year 1658.

139. A SICK WOMAN

in an easy chair, to whom her weeping maid, standing by her side, presents a basket.

On Wood. High 11" 6‴, by 10".

ANTON FRANZ VAN DER MEULEN.

He was born at Brussels in the year 1634. His parents, observing in him a decided talent for painting, surrendered him to the tutelage of Pieter Snayers, under whom he made rapid progress in battle-pieces. Charles le Brun, having seen some of his paintings, directed the attention of the Minister Colbert to his talents, which appeared well adapted to eternize the military fame of Louis XIV. On his arrival at Paris he obtained a residence in the Gobelins, with a salary of 2000 livres, besides high payments for his works. The king made him always accompany him in his campaigns, to sketch the scenes and events of war, from which arose the Gallery of the achievements of Louis XIV., at Versailles. His second wife was niece of Charles le Brun, whose extravagant dissolute living embittered his existence so much, that he died from grief at the age of 56.

140. A COMBAT

between two divisions of cavalry at the entrance of a forest.

On Canvas. High 2′ 9″ 6‴, by 3′ 7″ 9‴.

FRANCIS VAN MIERIS

was born at Delft, in the year 1635. He was the son of a goldsmith and diamond-cutter, and destined to the same profession. His ruling fancy for drawing determined his father to apprentice him to the eminent glass-painter A. Toornvliet. Leaving him he went to Gerhard Dou, where he soon made such progress that he shared his master's fame. He even surpassed the latter in the elegance of his composition, the splendour of his colours, in his art of painting velvet and other fabrics, and nearly equalled him in his finishing. Having died when young, the works of this master are very rare. The Archduke of Austria, for whom he painted some pictures, sought to draw him to Vienna by very favourable offers, but Mieris declined this invitation on the plea of his wife's love for her native country. He died at Leyden in the year 1681, not quite 46 years old, and left two sons, John and William, likewise painters.

141. A GIRL

restoring a bird to liberty. She stands at a table and holds the cage open.

On Copper. High 6″, by 5″.

142. A GARDEN TERRACE,

on which is a lady walking with a gentleman, who holds his hat in his hand as if saluting some person. A little dog is running by their side. In this beautiful little picture the artist has presented us with the portraits of a married couple. Marked: F. van Mieris, 1675.

On Wood. High 8″ 4‴, by 6″.

WILLIAM VAN MIERIS.

He was the second son and pupil of Francis Mieris, senior, and was born at Leyden in the year 1662. He imitated as much as possible the style of his father, and distinguished himself in it; he however stands far behind him, being less spirited in his execution, and heavy in his colouring. His pictures, notwithstanding, are highly esteemed. He died at Leyden in the year 1747, leaving behind him a son Francis, who was his pupil and imitator.

143. A POULTERER

in his shop, speaking to a girl wishing to buy a turkey. Some game, hares and pheasants, are hanging at the window, surrounded by vine foliage. Marked: W. van Mieris fec. anno 1715.

On Wood. High 16″ 6‴ by 14″.

LUDOLF DE JONG.

He was born in the year 1616 at Overschie near Rotterdam. His father was a shoe-maker, who treated him so harshly that he ran away and apprenticed himself to Cornelius Saftleven; subsequently he studied under Anton Palamedes, who treated him with negligence; he accordingly went to Utrecht to John Bylaert, under whom he made much progress. He lived for seven years in Paris, finding there plenty of employment and high pay. Returning to Rotterdam he married advantageously. He principally painted portraits, battle and hunting-pieces, or scenes from common life. He died in the year 1697.

144. HUNTSMEN

taking refreshments in a Dutch farm-house.

On Canvas. High 2′ 1″, by 2′ 6″ 3‴.

HENRY VAN LIMBORCH.

He was born at the Hague in the year 1680. He learnt painting from Brandon, du Val, and van der Werff. He principally imitated the latter, and by continued studies from models, succeeded so well, that his historical pictures found a place in the most select cabinets. He possessed a choice collection of the best historical prints, especially those from the works of Raphael. Limborch also painted portraits and landscapes. He died in 1758.

145. ARTEMISIA II.,

Queen of Caria. She died from taking poison, 351 years before Christ.

On Wood. High 10″ 6‴, by 8″.

JOHN LINGELBACH.

He was born at Frankfort on the Maine in the year 1625. He went in his youth to Amsterdam, where he learnt painting, but his master is not known. In the year 1642 he went to Paris, and two years later to Rome, where he remained eight years. Thence he returned through Germany to Amsterdam. He closely studied Italian life, which he frequently represented in his pictures. His Italian sea-ports, with their stirring scenes, are much esteemed, for his ingenious pencil, and close observation of life, enabled him to represent them with great excellence. His compositions are often rich and grand; his colouring is mostly clear and lucid, and quite in accordance with Italian nature. Lingelbach died at Amsterdam in the year 1687.

146. AN ITALIAN SEA-PORT.

A number of men are engaged in loading and unloading ships, others are resting in the shade of a portico. The lucid sky is reflected in the quiet sea.

On Canvas. High 3′ 4″, by 3′ 9″ 9‴.

PAUL REMBRANDT VAN RYN.

This greatest of the Dutch painters first saw the light in a mill near Leyden, in the year 1606. His early talents for his art were first developed under Jacob van Zwanenburg; he afterwards studied under Peter Lastmann and Pinas, pupils of Elsheimer, who had introduced into the Netherlands his deep colouring and sharp illumination. This style Rembrandt now practised in still greater degree, and applying his great knowledge of the chiaro-oscuro to his paintings, he soon excelled all other masters. In the year 1630 he settled at Amsterdam, and made such a reputation, that his school of painting became one of the most frequented, and produced many great masters. It is true he possessed little literary knowledge, and by no means what is called a fine taste;

he was also deficient in a sense of beauty; he is nevertheless enchanting by the life and truth of the subjects represented, charming by the magic of his colouring and his chiaro-oscuro, and wonderful for the spirited ease and mastership of his execution. He disdained, or perhaps never thought of, making the Antique and Italian Art his prototypes; his whole apparatus consisted in a room with a barred light, some pieces of armour and dress, turbans, &c. It is also well known, that when he once showed one of his pictures to Antony van Dyck, which the latter praised, he assumed a high air and said: "and yet I have never been in Italy," which van Dyck satirically answered by saying, "one may see that." Nevertheless, Rembrandt possessed an excellent collection of Italian pictures, and amongst the greatest artists, even Raphael was not wanting. He copied in his style the portrait of Count Castiglione, now in Paris, as well as "The Last Supper," by Leonardo da Vinci. Amongst Rembrandt's historical pictures, the most celebrated is the "March of the Archers by Torch-light," at Amsterdam; at present his portraits are in high favour. Like every great master he had different styles, one after another. In his earlier age he liked a full light; in which style are his well-known "Anatomical Lecture," at the Hague, and the portrait of the wife of the Burgomaster Six, at Amsterdam. At this period he imitated Rubens. Later he employed greater masses of shade and chiaro-oscuro; he gave to his colouring a warmer tone, and exercised, notwithstanding good laying on of his colours, a certain strictness and circumspection. In his last style he abandoned himself entirely to the play of a magic effect. His drawings and etchings are treated most ingeniously, and are very highly esteemed. He died in the year 1665.

147. REMBRANDT'S PORTRAIT OF HIMSELF,

seen in nearly a full front, in a black dress, trimmed with fur, and a cap on his head. A double gold chain decorated with precious stones hangs over his chest. This beautiful picture, of a rich tone, is in his second style, Size of life.

On Wood High 2′ 3″, by 1′ 10″.

WILLIAM ROMEYN.

The particulars of the life of this landscape and cattle-painter are not known: to judge from his works he imitated Berghem and du Jardin, and was perhaps a pupil of the former. He flourished from 1640 to 1660.

148. AN ITALIAN LANDSCAPE.

On the left, near some ruins in the foreground, sits a herdsman, with his wife, who speaks to a driver of two mules. In the middle-ground cattle are resting, and others are farther away on a height, on which are some ruined buildings. Marked: W. Romeyn.

On Wood. High 12″ 9‴, by 15″ 2‴.

JACOB RUYSDAEL.

This distinguished landscape-painter was born at Harlem in the year 1635; he was the son of a cabinet-maker, and destined to study medicine and surgery. His elder brother, Solomon, roused in him a desire to try his hand at painting, so that at the time when he had made some successful cures he also acquired the applause of the lovers of art by some of his landscapes. The encouragement of Berghem at last determined him to devote himself entirely to painting. Though Hobbema next appears to have been his model, nature was more so, which he studied with Berghem. His great talent soon raised him into the first rank in his art, by which he was not only capable of giving a faithful imitation of nature, but also of captivating by his strong poetic feeling. He is said to have visited Norway with Everdingen, at least several of his pictures testify that he was acquainted with that scenery; he was however never in Italy. He died at Harlem in the year 1681.

149. AN EVENING LANDSCAPE.

On a forest-water surrounded by oaks is seen a sportsman shooting ducks.

On Canvas. High 15″ by 16″ 8‴.

150. A SPORTSMAN

shooting ducks on a marshy forest-water, near some old oaks. In the distance, some cows and sheep are grazing under the trees.

On Canvas. High 28″ 9‴, by 38″ 7‴.

151 AN EXTENSIVE FLAT COUNTRY,

with the town of Harlem in the background. A sandy road leads to a woody height, on which are seen a windmill and other buildings.

On Wood. High 15″ 6‴, by 12″ 3‴.

JAN STEEN.

This most humorous of all Dutch painters was the son of a rich brewer, and was born at Leyden in the year 1636. He received his first instruction in painting from Nicolaus Knuffer, afterwards he became a pupil of John van Goyen, whose daughter he married. Not having succeeded in his speculation of a brewery at Delft, he opened a public house, which only served to increase his dissolute way of living and drunken habits, and to throw him into frequent perplexities. Through these he saw himself compelled to apply himself more assiduously to painting, to remove, by the sale of his pictures, his momentary wants; in his difficulties he often sold them very cheap, but after his death they fetched high prices. Although Jan Steen represented almost exclusively scenes from the lowest class of society, and even those often very vulgar, still the true humour, ingenuity, and life conspicuous in them make them highly valued. He died in 1689.

152. A MAN AND HIS WIFE,

in whom we recognise the master and his good lady, who are dividing the supper amongst their children. The girl, saying prayers, has fixed all her attention on the victuals before her. Marked: J. Steen.

On Canvas. High 16″ 8‴, by 14″.

ADRIAN VAN OSTADE.

This painter, born at Lubeck in the year 1610, was under Francis Hals, a fellow-pupil of A. Brouwer, and followed his style of representing the habits of common country-people. If the former showed more humour, Ostade greatly excelled him in solidity of execution, in a fine tone, and in the chiaro-oscuro of his colouring; in these respects he ranks among the first masters of the Dutch school. Even during his life-time his pictures fetched high prices, and were so much sought after, that, having settled in the year 1662 at Amsterdam, he could scarcely keep pace with the numerous orders he received. He also executed many excellent etchings. He died at Amsterdam in the year 1685.

153. PEASANTS SMOKING.

Before a rural habitation, in the shade of an arbour, some country-people are smoking tobacco. Near a tub, upon which is a wine-glass, there stands, holding a jug, a woman, who is speaking to a customer. Marked: A. v. Ostade, 1658.

On Wood. High 2′ 1″ 4‴, by 1′ 10″ 2‴.

ISAAC VAN OSTADE.

He was a brother and pupil of Adrian, and was born at Lubeck in the year 1613. He at first closely imitated his brother, but was inferior to him. He is far more heavy in handling his brush, and in the transparency of his tone. His most peculiar and finest pictures exhibit alehouse scenes in the open air. He died at Amsterdam in the year 1671.

154. A LANDSCAPE,

with a tavern, before which a merry company is listening to a piper. A carrier is leading his grey horse in the cart. In the distance is a village with a windmill.

On Wood. High 19″ 2‴, by 2″ 33‴.

ADRIAN VAN UTRECHT.

He was born at Antwerp in the year 1599, and was a painter of flowers, fruit, animals, and especially of birds, in which branch of art he obtained, next to Snyders, the greatest celebrity in Flanders. With a sharp pencil and lively colours he represented his subjects with great vivacity and truth, which brought them into great request; the king of Spain especially bought all the pictures by him he could get. Adrian sojourned in France, Germany, Italy, and the Netherlands, and died at Antwerp in the year 1651.

155. A DEAD HARE AND WILD FOWLS

on a table. Marked: Adrian van Utrecht fecit. an. 1647.

On Canvas. High 2′ 2″, by 3′ 3″.

WILLIAM VAN DE VELDE, JUNIOR.

He was the son of a marine painter of the same name, and was born at Amsterdam in the year 1633. His father, having initiated him in the art, gave him over to the instruction of Simon de Vlieger, when he himself went to England. He owed his excellence more to his indefatigable study of the nature of the sea than to his master. He shewed in this department of art talents of the highest order; in his pictures of a calm sea, particularly, the delicacy, the gradation of the tones, and their lucid clearness, surpass every thing yet exhibited in this branch. He and his father received a pension in England as long as Charles II. was alive; in this country are also to be found the most and the finest of his pictures. He died at London in the year 1707.

156. A CALM SEA

with large and small vessels.

On Wood. High 1′ 5″, by 1′ 9″ 9‴.

157. A MAN-OF-WAR

and other ships are sailing on a calm sea.

On Wood. High 6″ 8‴, by 10″ 4‴.

ABRAHAM VERBOOM.

The particulars of the life of this landscape painter, a native of Harlem, are not known. To judge from his works, he was a pupil of John Both. He lived in the year 1656, and was a contemporary of A. van de Velde, Ph. Wouwerman, and Lingelbach, who used to paint for him the figures in his landscapes. He principally painted woodland scenes, which are often treated very finely.

158. A STAG HUNT.

In a high-grown forest some mounted huntsmen are pursuing a stag, which is on the point of crossing a stream.

On Canvas. High 2′, by 1′ 8″.

CORNELIUS POELENBURG.

He was born at Utrecht in the year 1586, had Abraham Bloemaart as his instructor, and then went to Italy. There he made the acquaintance of Adam Elsheimer, whom he zealously emulated; especially in composing only small pictures of a delicate execution, in which he represented Italian landscapes, or overgrown ruins, mostly animated by nymphs and satyrs. Charles I. invited him in the year 1637 to England, where he remained only a short time, and then returned to his beloved home, Utrecht. He died in the year 1666.

159. REPOSE ON THE FLIGHT TO EGYPT.

Mary is sitting, with the Infant Christ on her lap, near a ruin; behind her stands Joseph. The distance shows a hilly country with thickets. Marked: C. P.

On Copper. High 6″, by 7″ 10‴.

SIMON DE VLIEGER.

He was born at Amsterdam in the year 1612. His teacher is unknown; he became, however, an excellent marine-painter, and could also treat landscapes with cleverness. One of his most celebrated pictures represents Christ in a storm. His etchings, too, are much esteemed. As to the events of his life, it is only known that he was the master of William van de Velde, junior. He died in the year 1670.

160. A SLIGHTLY AGITATED SEA,

with fishing-boats and a frigate in full sail.

On Wood. High 13″ 6‴, by 18″.

HENRY VAN VLIET.

Born at Delft in the year 1608, he received there his first artistic instruction from his uncle, William van Vliet. To perfect himself, however, as a portrait-painter, he became the pupil of the celebrated Mierevelt. In this branch of the art he also obtained great power, but still he was far more noted as a perspective painter, viz. of the interiors of Dutch churches, which he often represented by candle-light, and filled them very beautifully with figures in the style of Emanuel de Witt. It is only to be regretted that he has left so few works of this kind, and that he was obliged principally to devote his time to the more lucrative occupation of portrait painting.

161. THE INTERIOR OF THE CHURCH AT DELFT,

with a view of the tomb of William I. The figures are painted by Weenix, senior. Marked: H. van Vliet. 1659.

On Canvas. High 3′ 3″, by 2′ 8″.

JOHN BAPTIST WEENIX, SENIOR.

This artist was born at Amsterdam in the year 1621, learned painting at first from A. Bloemaert, then from N. Mogaert, the latter of whom he imitated with so much skill, that his works of that epoch are scarcely to be distinguished from those of his master. He afterwards went to Rome, where he, by zealous study from nature, appropriated to himself a peculiar kind of treatment. His portraits are particularly valued,

but he likewise painted all sorts of subjects, historical and rural, marine and animal-pieces, frequently with great freedom, but also with the greatest perfection. He found a great patron in the Cardinal Pamphili, who wished to fix him in Rome, but the urgent remonstrances of his wife, a daughter of Hondekoeter, whom he had left behind in Holland, determined him, after a stay in Italy of four years, to return to his native country. He died in the year 1660.

162. A VERY ANIMATED ITALIAN SEA PORT.

In the foreground are soldiers playing; on the right a lady and gentleman on horseback.

On Canvas. High 3′ 3″ 9‴, by 4′ 9″ 4‴.

JOHN WEENIX, JUNIOR.

Was a son of John Baptist. He was born at Amsterdam in the year 1644, and imitated his father most closely, whom he lost when in his 16th year. He soon however surpassed him by a better colouring and a finer perception of nature. His greatest fame he obtained by painting dead game. The Elector of the Palatinate drew him to his court at Dusseldorf, and gave him a handsome annual stipend. For him he adorned the castle of Bernsberg with pictures of the chase, which obtained great approbation. After the death of this prince he retired to Amsterdam, where he died in the year 1719.

163. A DEAD HARE AND A MAGPIE

are laying by a fowling piece, and smelt at by a dog.

On Canvas. High 2′ 5″, by 3′ 2″ 2‴.

PAUL POTTER.

This most distinguished of all animal painters was born at Enkhuysen in the year 1625, and was a son and scholar of Peter Potter, a landscape painter. As early as his 15th year he distinguished himself in animal-painting, so as to have his works considered equal to those of the most celebrated masters of that time. No painter has more strictly observed our domestic animals, or depicted their lives and natures more faithfully than Potter; moreover, he either executed his pictures most carefully in sharp touches, or was able to obtain the effect of striking truth by ingenious liberties. Having died while young, his works are rare, and sell for very high prices. The most celebrated ones are the "Young Bull," size of life, in the Museum of the Hague, and the rich cattle-piece with rural dwellings, called the "Pissing Cow," which has journeyed from the gallery at Cassel to St. Petersburg. The etchings, also, of this master are much esteemed. Immoderate perseverance in work brought him early to the grave. He died in the year 1654, having just removed from the Hague, on account of vexatious occurrences, to Amsterdam.

164. A BROWN AND A WHITE HORSE,

on the pasture-ground. Potter has etched this composition on copper, reversedly, and with a few alterations in the landscape. The plate marked with the year 1652 bears the title "The Neighing Horse."

On Wood. High 7″, by 11″.

ADAM PYNACKER.

He was born in the year 1621, at Pynacker, a village near Delft, whence his name. His master is unknown. He lived at Rome for three years at the time that Claude Lorraine was producing there his splendid works, which, as regards the shining light, and the deep shades of his pictures, seem not to have been without their influence upon Pynacker. His landscapes of smaller size are especially valued, but in the treatment of the foliage in his larger ones he may be accused of some mannerism; this is particularly the case with his later works. He died in the year 1673.

165. A PASTURE GROUND

by the side of some water, edged with trees. In the foreground are a couple of sheep and a goat; in the distance several cows and a herdsman.

On Canvas. High 12″ 6‴, by 15″ 9‴.

PHILIPP WOUWERMAN.

This prolific painter was born at Hærlem in the year 1620, and was the son of an indifferent historical painter, Paul Wouwerman, who instructed him in the elements of the art; but afterwards he became a pupil of John Wynants, and soon surpassed all his contemporaries in the truth and beauty of his drawing, in the enamel of his colouring, and in the grace with which he depicted a horseman's life in its manifold phases. During his lifetime Peter de Laar was in great esteem, and paid highly, so that he, living almost at the mercy of the dealers in works of art, never occupied a comfortable worldly position, nor was he able to travel to Rome, which at that time invested a painter in Holland with high authority. After his death in the year 1668, his pictures rose much in price, and are now purchased at almost incredible sums. Two of his brothers, Peter and John, are reckoned among his pupils; the former of them imitated him skilfully, although he never reached Philip's high attainments.

166. A LADY AND GENTLEMAN

travelling on horseback, are stopping before a tavern, to refresh themselves. Marked: P. W.

On Copper. High 10″ 4, by 13″ 7‴.

167. A FAMILY OF PEASANTS

resting near a waggon with hay, upon which boys are playing. The driver is standing near the horses by the side of the carriage. Marked: Ph. W.

On Wood. High 15″ 6‴, by 13″ 3‴.

JOHN WYNANTS.

He was born at Harlem in the year 1600; his master is not known, but an original perception of nature in the Netherlands made him an exquisite landscape-painter, who with great truth and poetic mind, with a delicate or a broad pencil, and fresh colouring, was able to give to his representations a peculiar charm. The figures and animals in his landscapes he got painted by Adr. van de Velde, Lingelbach, Wouwerman, Wyntrank, and others, which bestows on his works a yet higher value. If Van de Velde and Wouwerman were his pupils they can have been so only in the landscape part of their art; Wynants being very inferior as an animal-painter. He died in the year 1670, but left few works in proportion to his long life, which he devoted too much to pleasure.

168. A COTTAGE SURROUNDED BY TREES,

near a flowing rivulet. In the foreground are swans, ducks, and other birds, painted by Wyntrank. This simple subject is highly attractive from the truth and freshness of its treatment.

On Canvas. High 3′, by 2′ 7″ 4.‴

169. A LANDSCAPE

of an extensive valley, richly overgrown with trees. In the foreground are a couple of herdsmen with cattle, and a man on horseback speaking to them. The figures are painted by Adr. van de Velde; the picture also is marked with his nam and the year 1662.

On Wood. High 21″ 5‴, by 18″ 6‴.

HENRY ROKES, surnamed ZORG.

He was born at Rotterdam in the year 1621, and was the son of a mariner, called Martin Rokes, but who, on account of the carefulness with which he carried on his business, received the surname of Zorg, (the careful), which name also clung to his son. He had for his masters David Teniers and William Buitenweg, and furnished excellent pictures in the style of these masters. After the death of his father he continued his business, but painted in his leisure hours, till his death, in the year 1682.

170. IN A ROOM OF A DUTCH FARM HOUSE

are sitting men and women at table with their children, conversing together in a homely manner.

On Canvas. High 23″ 9‴, by 32″.

FRENCH SCHOOL.

NICOLAS POUSSIN.

This distinguished artist, animated by a manly poetical mind, was born at Andelys in Normandy in the year 1594, and was the son of noble but poor parents. Having learnt the elements of painting from Quentin Varin, he went in his 18th year to Paris, where, but only for a very short time, he frequented the school of some painters, as he soon perceived the deficiencies of their instructions; in consequence he with the greatest assiduity devoted himself to the study of casts from antique works of sculpture, and paintings by Italian masters. The Italian poet Marino, whose acquaintance and friendship he made here, invited him to go with him to Rome, to which Poussin would have joyfully assented, had he not been obliged previously to finish some orders he had received. No sooner were they completed than, in the year 1624, he set out for Rome, where he had, however, soon the misfortune to lose his friend Marino: his noble patron Cardinal Barberini, too, shortly after left Italy as Ambassador. Thus it happened that Poussin had to contend at first with many difficulties, which, however, did not prevent him from studying most eagerly in this city, the arts, the antique works of sculpture, and the great painters. At first he imitated Titian; afterwards Raphael and Dominichino. But he also sought to improve himself scientifically, and pursued the studies of anatomy, optics, and perspective. By these means he succeeded in higher accomplishments, and gained the applause of the judges of the arts. His fame at last reached even France, so that in the year 1639 he was invited by Louis XIII. to Paris, where he was appointed director of all artistic undertakings, with a stipend of 3000 livres. The orders which he received from the king, Cardinal Richelieu, and others, were numberless, for he was often applied to for very trivial subjects, such as the titles of books, &c. Intrigues, which the envy of the painters Vouet and Fouquiers, united with the architect Lemercier, raised against him, caused him great trouble, so that he at last resolved in a quiet way to leave noisy Paris, which did not suit his harmless disposition. A pretext presented itself in the arrangement of his affairs in Rome, and his wife, whom he wanted to fetch home. But once beyond the Alps he no longer thought of leaving home, but died there in the year 1665. That which especially distinguishes Nicolas Poussin among painters, is the seriousness, and the sustained propriety of his compositions, which he mostly borrowed from the style of antique basreliefs, or rather, familiarizing himself with it by study, he treated it entirely in his own way. In landscape-painting he is the creator of a grand, highly poetic style of representation, which he generally adorned with imposing edifices, and animated by mythological or historical figures. In this respect he served as a prototype to the several Caracci. In his colouring Poussin was seldom fortunate; it is generally somewhat crude, especially in his later works, which make us wish for more carefulness in their finish. To enumerate only the principal of his numerous productions would exceed our limits; most of them are universally known by the excellent engravings of Andran and others.

171. THE FINDING OF THE INFANT MOSES.

The daughter of Pharaoh and her attendants are standing round the child, who lies in a basket on the shore of the Nile. The river god with his attributes at the side sympathize with the scene. In the distance is seen a large town with splendid buildings. A Hippopotamus in the river is pursued by men in a large boat.

On Wood. High 15″, by 20″.

172. LANDSCAPE WITH A TOWN

on a river. Some nymphs are listening in the foreground to the song of Orpheus.

On Canvas. High 18″, by 24″ 9‴.

JEAN FRANCOIS MILLET, surnamed FRANCISQUE.

He was the son of a very clever ivory-turner from Dijon, who had settled at Antwerp, where our artist was born in the year 1644. Left an orphan at a very early age, he learned the art of painting from Laurentius Franck; under whom he made great progress in landscape-painting, and married, when 18 years old, the daughter of his master. He then went to Paris, where the style of landscape-painting of Nicolas Poussin pleased him so much that he painted in his manner many exquisite pictures, which he well understood how to furnish with figures. He comes very nearly up to his model, but is often too abundantly rich in his composition, and less simple and grand in his delineations and in his disquiet colouring. He was appointed a professor in the academy at Paris, but died at the early age of 37, not without suspicion of having been poisoned.

173. A RICH LANDSCAPE.

Christ is sitting at a well and speaking to the Samaritan Woman, who kneels before him. His disciples are returning from the town, which rises on a rocky eminence.

On Canvas. High 1′ 9″ 8‴, by 2′ 2″ 2‴.

JOSEPH PARROCEL.

He was born in the year 1648 at Brignoles in Provence, lost his father early, and went to his brother Louis in Languedoc, from whom he received his first instruction in painting. In his 20th year he went to Rome, where he formed an intimate friendship with Jacob Courtois, surnamed Bourguignon, and emulated his style of painting battles and military scenes. After remaining eight years in Italy he returned to France, and settled at Paris in the year 1675. Parrocel painted portraits and historical pictures, but he is particularly distinguished for his representations of battles and encampments, although he is said never to have seen anything of the kind. In the palaces at Paris many of his pictures are to be seen. He died there in the year 1704, of apoplexy.

174. LOUIS XIV. BESIEGING THE TOWN OF NAMUR.

This painting reminds us forcibly of similar works by Van der Meulen.

On Canvas. High 3′ 6″ 6‴, by 4′ 10″ 6‴.

CHARLES ANDRÉ VANLOO.

He was a son of Louis Vanloo, descended from a noble family from Ecluse in Flanders, but was born at Nice in Provence in the year 1705. His first artistic instruction he received from his elder brother, John Baptiste; at first he hesitated whether to choose sculpture or painting, but in Rome P. Le Gros decided him for the latter. He painted historical pictures and landscapes with such success, that, in the year 1735, he gained the great prize at Paris; he was named a Professor of the Academy in the year 1737, and in 1748 first painter to the king, and a knight of the order of St. Michael. If his works from their mannerism do not now attract so much attention, the fault should be attributed to the general tendency of his time, for he was not deficient either in genius or talent. He died at Paris in the year 1765.

175. THE PAINTER CHARLES VANLOO,

in his work-room, painting the mistress of a bashaw. The youth of the painter, and the picture being marked "Carlo Vanloo," place its execution during the time of his sojourn in Italy.

On Canvas. High 2′, by 2′ 4″ 6‴.

CAESAR VANLOO.

He was a son of Charles André Vanlóo, and after studying in Italy, resided in the year 1786 at Rome, where he painted landscapes, and marine and architectural-pieces. On his return to Paris he was made a member of the Academy of the plastic-arts. Having several times obtained prizes as encouragements, the jury voted him a medal in the year XIII. He gained much approbation for the numerous pictures which he exhibited from the year 1800 to 1817, and which mostly represent landscapes in winter, which he depicted with a truth till then unsurpassed. He died in the year 1820.

176. VIEW OF THE HOTEL AT NOVALAISE,

at the foot of Mount Cenis, in the winter-season. The street and buildings are covered with snow, through which a lady is being carried by two men in a kind of sedan.

On Canvas. High 3′ 8″, by 4′ 11″ 4‴.

FRANCOIS BOUCHER.

He was born at Paris in the year 1704, and early exhibiting, under his teacher, Fr. Le Moine, great facility in his art, he soon became one of the most esteemed painters of his native city. In the year 1725 he visited Rome, in 1734 he became a member of the academy, and ten years later a professor in it. After the death of Charles Vanloo, king Louis XV. named him his first painter; in general he gained his particular favour by procuring him frequent occasions for that licentious course of life which characterizes that epoch of the French court. His style was as frivolous as his life, and so opposed to simplicity and nature, that he introduced the most unnatural effects into his drawings. In this manner he also instructed young Louis David saying: "il faut casser la jambe, pour lui donner de la grace." On this account his contemporaries call him the painter of the Graces! but Diderot considers his maids vile creatures, and his angels as nothing better than dissolute little Fauns. He died in the year 1770.

177. CUPID,

with a fillet round his head, is hovering towards the spectator, and discharging an arrow at him. The landscape shows a river flowing among rocks.

On Wood. High 8″, by 6″.

JOSEPH VERNET.

This artist, the head of a family of painters celebrated through three generations, was born at Avignon in the year 1714. His father likewise was an able painter, and from him he received his first instructions. With a desire for higher accomplishments, he travelled in his 18th year to Rome, and entered the school of the marine-painter, Fergioni. To this branch he almost exclusively devoted himself, having become particularly fond of studying during his voyage marine effects and life on board ship. He soon excelled his master, and obtained, after his stay at Naples, such an extensive celebrity, that in the year 1743 he was created a member of the academy of St. Luke, and Louis XV. gave him a commission to paint views of the principal harbours of France. To respond to this honourable call as quickly as possible, he embarked at Leghorn on a felucca; a violent storm arising on his passage, the little vessel was involved in the greatest dangers, but Vernet, in his enthusiasm for this sublime spectacle, whilst the mariners were almost in despair, only thought of the opportunity it afforded him of noticing it better, and begged to be bound on deck to the mast. Full of admiration, he then exclaimed: "Great God! what magnificence do I perceive here," and endeavoured with his pencil to sketch this grand scene on paper. On his arrival at Paris in the year 1752, he was appointed an academician, and in the year 1766, named a councillor of the academy. As no one knew better than Vernet how to render with his ingenious pencil the glittering mirror-like surface of the sea, so no one surpassed him in representing faithfully to nature, by his darkening tints, the element violently agitated by a storm. His earlier works are frequently of a transparent tone, similar to that of Salvator Rosa. He possessed to the last an indefatigable activity, for death overtook him in the year 1789, pencil in hand. His son Charles was the father of Horace Vernet, in whom this artistic family has gained their greatest brilliancy.

178. MARINE-PIECE.

Some vessels are seen on a sea as smooth as a mirror, near high rocks. The rising sun is dispersing a thick fog, while fishermen on the shore are preparing their nets.

On Canvas. High 16″, by 18″.

JEAN BAPTISTE GREUSE.

He was born at Tournus in the year 1725, and received his first instruction from Grandon in Lyons, with whom at a later period on settling in Paris he resided, the academy of which he attended. He was first brought into notice by his painting of the father of a family expounding the bible to his children; which was the occasion of the sculptor Pigalle presenting him to the royal academy, into which he was admitted in the year 1755. He then went with the Abbot Gougenot to Italy, but kept his nationality unimpaired, for he represented French domestic life with far more truth and feeling than it had been before. To these he united a certain charm of colouring, which is particularly admirable in his frequent studies of heads of young married women and girls. Our artist was also much esteemed as a man, and deservedly acquired fame and a handsome fortune, of the latter of which being deprived by the revolution and other misfortunes, he was obliged in his old age to live by the work of his hands. He died in 1805, at the age of 80.

179. A GIRL

raising both her arms and eyes. Breast-piece size of life.

On Wood. High 15″, by 14″.

JOSEPH FRADELLE.

All that we know of the life of this artist is that he was a Frenchman and lived in Milan in the year 1815.

180. VIEW OF THE INTERIOR OF THE CHURCH OF ST. AMBROSIUS

at Milan. Marked: "Fradell 1817."

On Canvas. High 13″ 3‴, by 16″ 6‴.

181. A PEASANT FROM BEARN

bringing to king Henry IV. in his room a basket with cheese. The painter of this picture appears to have been the author also of the previous one, but he must not be mistaken for Joseph Fratrel, who was born in 1730, and died in the year 1783, which has occurred in a former catalogue of this Gallery.

On Canvas. High 23″ 9‴, by 20″.

PICTURES OF MODERN SCHOOLS OF DIFFERENT COUNTRIES.

ANDREA APPIANI.

He was born at Milan in the year 1754. He at first devoted himself to the painting of decorations, but was induced by his nobler aspirations to study and imitate the ancient great masters. At three different times he visited Rome, where the fresco-paintings of Raphael especially attracted him; at the same time he exerted himself to explore the secrets of this branch of the art, and was one of the first in Italy, who employed it in his large works, but still he made too much use of distemper colours. From the gracefulness of his representation, he obtained from his countrymen the cognomen of the painter of the Graces. While in the service of the Vice-Roy, Prince Eugene, he adorned the imperial palace with delineations from the life of Napoleon, which work however, was left incomplete in consequence of his death which took place in the year 1818.

182. NAPOLEON SITTING ON HIS THRONE,

rests his arm on the figure of Peace, standing near him; stepping up to him is Victory, holding laurel and palm-branches, and pointing to a terrestrial globe. This sketch for one of the paintings in the palace at Milan is marked "Appiani, 1806."

On Wood. High 14″, by 17″ 4‴.

183. NAPOLEON,

represented as King of Italy; breast-piece, size of life.

On Canvas. High 21″ 6‴, by 17″.

GIOVANNI MIGLIARA.

This distinguished architectural painter was born at Allessandria, and devoted himself at first to the painting of decorations. At Milan, however, where he had settled, he painted with particular success smaller pictures in oil and water-colours, which represent interior or exterior views of buildings, and gained by them an European reputation, and great marks of distinction. In the year 1830 his native town struck a medal in his honour. He died at Milan in the year 1837.

184. VIEW OF THE EXTERIOR OF THE CATHEDRAL AT MILAN,

animated with numerous figures.

On Canvas. High 22″, by 19″ 6‴.

185. VIEW OF THE INTERIOR OF THE CATHEDRAL AT MILAN,

with a procession advancing from the choir. Marked: G. Migliara f. Milano 1816.

On Canvas. High 22″ 6‴, by 19″ 6‴.

HENRY MARIA HESS.

This fine talented artist was born at Dusseldorf in the year 1798. At a very early age Hess accompanied his father, the engraver Charles Hess, to Munich, where by his graceful religious pictures he soon acquired a reputation which increased from his power of uniting correct drawing with a great sense of beauty. In the year 1821 he went to Italy, where he sojourned principally at Rome. Recalled to Munich as a professor of the academy, he received from King Louis a commission to paint in fresco the royal church of All-Saints, which he accomplished with such success, that he was also commissioned to paint the interior of the church of Basilika with representations from the life of Saint Boniface. Hess gained no less fame by his co-operation in glass-paintings for church-windows, which have increased in Munich to a very great extent. By him also were furnished the cartoons for the windows of the Cathedral at Ratisbon. He has now again returned to oil-painting.

186. FAITH, LOVE, and HOPE.

They are sitting united under an oak. This is one of the earliest pictures which Hess painted, and the one by which his fine talent became known.

On Wood. High 14," by 21″ 9‴.

MODERN GERMAN SCHOOL.

JOHN BAPTIST WEISS.

He was born at Munich in the year 1812, and devoting himself at first to a military life, was sent with the Bavarian Troops to Greece. On his return with them to his native town he visited there in the year 1835 the royal academy of plastic arts. He afterwards became a pupil of Achenbach, who at that time was staying at Munich, and under whose guidance he visibly improved in the branches of marine and landscape painting. Weiss is living at the present time in Munich.

187. A STORM AT SEA.

View of the harbour of Hoegameos in Sweden. This picture, designed by Achenbach, was finished by Weiss.

On Canvas. High 29″, by 36″.

CHRISTOPHER RUBEN

was born at Trier in the year 1805. He early showed such remarkable talent for the art, that the President Delius interested himself most warmly for him, and by his assistance he was enabled, in the year 1823, to attend the academy at Dusseldorf. Under Cornelius he made rapid progress, and three years later followed him to Munich, where in the royal garden he had to execute some part of the frescos which represented the history of Bavaria. Subsequently he made some cartoons for the glass windows in the Cathedral at Ratisbon, and afterwards some of still greater importance for those of the new church of Mary, in the suburb of Au. In the year 1836 he assisted in decorating the castle of Hohenschwangau with his pictures, the subjects being taken from the legend of the Knight of the Swan. Several easel-pieces which Ruben afterwards painted, gained him such extensive reputation, that in the year 1841, he was appointed director of the academy at Prague, where our artist is still in full activity.

188. A PRIEST,

accompanied by a boy lighting his way, and carrying the sanctissimum, is surprised by robbers in a rocky defile.

On Canvas. High 29″, by 36″.

MARIA ELECTRINE VON FREIBERG.

Born in the year 1798 at Strasburg, her precocious talent received its first direction from her father, the landscape painter John Stuntz. She devoted herself, however, principally to historical paintings, and developed in them a deep poetic feeling, combined with great delicacy of execution. Her travels through France and Italy contributed much to her accomplishments. Having resided a year in Rome, she was made an honorary member of the academy of St. Luke. There also exist several little etchings by her hand, and some happy essays in lithography. Our artist, who has married the Baron von Freiberg, is now residing at Munich.

189. THE HOLY VIRGIN

is holding the infant Christ, who stands near and embraces her. Knee-piece, size of life.

On Canvas. High 4′ 4″, by 3′ 5″.

190. THE THREE MARIES

at the tomb of Christ, sitting upon which is an angel speaking to them. A finely executed little picture.

On Wood. High 19″, by 23″ 8‴.

CHARLES WILLIAM BARON VON HEIDECK.

Heideck, called also Heidecker, was born in the year 1788 at Saaralben in Lorraine. He is descended from an old Helvetic family, and devoted himself at first to the higher studies in the gymnasium at Zurich, where he received his first instruction in drawing from Mayer and Gessner. In the year 1799 he went with his mother to Zweibrücken (Deuxponts), where he sought to perfect himself by drawings after Berghem and Wouvermans. In the year 1801 he entered the military school at Munich, and was able, by his extensive knowledge, to advance immediately to the higher classes. In the year 1805 he took the field as lieutenant of artillery; in the year 1810 he fought as a volunteer in Spain and Portugal, where, till 1813, he served as a captain in the French campaigns. Raised to the rank of major in the year 1814, he accompanied the hereditary Prince Louis of Bavaria to England, and afterwards to the congress at Vienna. During all these progresses Heideck became in no way estranged from his art, but frequently drew scenes from military life, or studies from nature. But not till the year 1816 did he begin, under Manlich's guidance, to paint in oil. In the year 1826, he went, when Lieutenant-Colonel, to Greece, and returned, after a stay in Munich, to that country in the year 1832, as Major General and Member of the Regency. Heideck is now living in Munich, still occupied with his art.

191. A WINTER LANDSCAPE.

A countryman is carrying wood on a sledge.

On Wood. High 8″, by 7″ 6‴.

192. ATTACK BY A FRENCH REGIMENT OF CUIRASSIERS.

In this very spiritedly treated subject, Heideck's talent is most admirably shewn in his own peculiar style.

On Wood. High 17″ 7‴, by 21″ 9‴.

193. HIS ROYAL HIGHNESS EUGENE DUKE OF LEUCHTENBERG,

rescuing at Lowicz the Polish Colonel Klisky, taken prisoner by Cossacks. This little picture shares encomiums with the foregoing. Marked: C. v. Hdk. p. $^{5}/_{21}$.

On Wood. High 18″, by 16″.

194. A COUNTRYMAN WITH TWO HORSES

driving a load of hay up-hill; a second one supports it on the side. In the back-ground is seen an approaching tempest. Marked: C. v. Hdk, p. $^{6}/_{18}$.

On Canvas. High 8″, by 8″.

ALBRECHT ADAM.

He was born at Noerdlingen in the year 1786. His father, a confectioner, wished to bring him up to the same business, but his own decided inclination for art urged him on to practice as much as he could drawing and modelling. Having gone to Munich in the year 1807, and finding in the Count of Montjoie and Baron of Kessling warm patrons of his art, he made up his mind to paint battles. In the year 1809 he accompanied the former nobleman to Vienna, where Prince Eugene offered to take him into his service. From that time Adam shared in all the campaigns and travels of this Prince. He is now living at Munich.

195. AN ATTACK BY FRENCH CAVALRY.

Marked: Alberto Adam dipinse a Monaco 1818.

On Canvas. High 21″ 6‴, by 32″ 6‴.

196. OUTPOSTS

of French horse-artillery at a fire near some trees. The pieces of ordnance are placed on the heights. Marked: A.A. 1821.

On Copper. High 12″, by 14″.

197. BATTLE OF THE MOSCOWA.

Augustus Caulincourt, General of Cavalry, on horseback, throws himself on a battery of the enemy, and, at the moment of taking it, is mortally wounded. Marked: A. Adam 1821.

On Canvas. High 1′ 11″, by 2′ 8″ 2‴.

198. TWO FRENCH CUIRASSIERS

are saving a wounded French officer of the 9th regiment. In the back-ground is a village in flames. Marked: A. Adam 1822.

On Canvas. High 1′ 11″, by 2′ 7″ 6‴.

199. A FRENCH BATTERY

being defended against a charge of Austrian Hussars.

On Copper. High 10″ 10‴, by 14″.

HENRY BUERKEL.

He was born in the year 1802 at Pirmasens, on the Rhine, and was at first destined for trade; but not having much inclination for it, he preferred to work in the office of the court-of-peace, where he found some spare time to employ in his favourite occupation of drawing. However Buerkel did not devote himself seriously to this art till his 22nd year. In Munich he studied closely from Ruysdael, Ostade, Wynants, and Wouvermans, whom he successfully rivalled. On his journey to Rome he painted some pictures from the life of Italian peasants, which met with great approbation. In the year 1832 he returned to Munich, loaded with sketches and studies. He represents landscapes with figures and scenes of country life very exquisitely.

200. A WINTER LANDSCAPE.

On an elevation stands a solitary village-church, which country-people are approaching.

On Canvas. High 1′ 7″ by 2′.

CANTIUS DILLIS.

He was born in the year 1779 at Giebing, near Wasserburg, and for ten years received instruction in his art from George von Dillis, who was his elder brother by twenty years, and who afterwards was director of the Gallery in Munich. In the year 1805 he travelled as a pensioner to Italy, where he pursued his studies for two years, and then returned home. His fine talent for landscape-painting soon gained him the appointment of painter to the royal court. C. Dillis has also produced several fine etchings, some of which are very rare.

201. PROSPECT

from a high alp near Nesselau in the Bavarian highlands.

On Wood. High 9″ 4‴, by 11″ 10‴.

202. STONE BRIDGE

near the mill at Audorf. Companion to the foregoing little picture.

On Wood. High 9″ 6‴, by 12″.

GEORGE VON DILLIS.

He was a native of Giebing, near Wasserburg, where he was born in the year 1759. Maximilian III., Elector of Bavaria, had him scientifically educated at Ingolstadt, and after his death he attended the academy of painting in Munich. Having travelled through Switzerland and the Rhenish provinces, he went in the year 1805 with his younger brother, Cantius, to Italy, and the year after to Paris. There he accompanied the hereditary prince Louis of Bavaria in his visits to the treasures of art, and was also in attendance on the prince during his travels through Switzerland, southern France, and Spain, every where making drawings for his portfolio. In the year 1808 he received the knightly cross of the order of civil merit, visited Italy by royal command, and became in the year 1822 Director of the Central Gallery. Nuremberg is indebted to him for the arrangement of the Chapel of Maurice; and Munich, in the year 1836, for that of the splendid new Pinakothek, for which the king presented him with the cross of a Commander of the said order. Dillis has also executed many ingenious etchings on copper. He died in the year 1843.

203. A MILL

near a waterfall, in a valley surrounded by rocks.

On Canvas. High 1′ 8″, by 1′ 5″ 2‴.

JOHN JACOB DORNER.

He was a son of Jacob Dorner, senior, and was born at Munich in the year 1775. Animated from his earliest youth with a love for his art, he devoted himself exclusively to it ever since the year 1794, and took especially Claude Lorraine as his model, but in later years he preferred imitating the painters of the Netherlands. In the years 1802 to 1805, he visited, at the royal expense, Switzerland and France. On his return to Munich he was appointed Restaurator of the Royal Gallery, and in the year 1808 Inspector of it. In the year 1842 he exhibited, in the art union in Munich, a landscape by his hand.

204. A SAWING MILL

on a rapidly flowing mountain-river; behind it on a rock a dilapidated castle.

On Wood. High 16″, by 18″.

205. A WATERFALL

near a mill built of bricks. Stormy weather.

On Wood. High 21″ 4‴ by 24″ 5‴.

206. A WATERFALL

near a sawing-mill, surrounded by fir-trees. A flock is crossing a wooden bridge.

On Wood. High 12″ 3‴, by 14″ 7‴.

PETER HESS.

This distinguished battle and animal painter, was a son of the engraver, Charles Hess, and was born at Dusseldorf in the year 1792. From the years 1813 to 1815, he served on the General-staff of Prince Wrede, in the campaigns against the French. He afterwards visited Vienna, Italy, and Switzerland, and every where pursued his studies as a painter most zealously. A considerable number of pictures representing scenes from military life and rural occupations emanated from his delicate pencil. In the year 1833, when Prince Otto, King of Greece, made his entry into Nauplia, Hess received the commission to sketch this solemnity on the spot, and to perpetuate it by a larger picture. In the year 1839 he received the honourable invitation to visit the imperial court at St. Petersburgh, to sketch plans of battles, some pictures of which the Emperor commissioned him to execute. He has since finished several of them, and sent them to St. Petersburgh, and at present is constantly occupied with the completion of some others.

207. COSSACKS,

concealed behind some small shrubs, are preparing to take by surprise a small French out-post. Marked: P. H. 1822.

On Canvas. High 8″ 6‴, by 8″ 8‴.

208. BIVOUAC OF POLISH CAVALRY.

Several men are on horseback, others are sitting near a fire. A troop of horses in the back-ground.

On Wood. High 12″, by 15″ 6‴.

209. THE VILLAGE OF PARTENKIRCHEN,

with a view of mount Zugspitz. Girls are employed washing at a well. Marked: Peter Hess f. 1819.

On Wood. High 18″ 9‴, by 17″ 6‴.

JAN KOBELL.

This painter and engraver was born at Utrecht in the year 1782. Having lost his father, the marine painter Hendrik Kobell, in his early youth, he learned landscape and animal painting from W. R. van der Wall. Next to nature, Paul Potter was his chief prototype. His works are highly esteemed. He died at Amsterdam in the year 1814.

210. A PASTURE GROUND.

A herdsman is milking a cow, near a barn surrounded by trees. A woman with a child in her arms is standing by and looking on.

On Wood. High 19″ 9‴, by 21″.

WILLIAM VON KOBELL.

He was born at Mannheim in the year 1766, and received his first instruction in painting from his father Ferdinand; and his improvement was further advanced in the Gallery of Dusseldorf. Wouvermans was his prototype, in whose style he painted beautiful battle-scenes, landscapes, and animal-pieces. In the year 1808 he became a professor in the academy of plastic arts at Munich, and in the year 1816 King Max I. presented him with the order of civic merit of the Bavarian Crown. His aqua tints and etchings are highly valued. Even up to the year 1841 he has given proofs of his activity.

211. VIEW OF THE CITY OF MUNICH

from the east-side. In the foreground is a countryman on horseback, driving his flock from the banks of the river Isar.

On Canvas. High 8″ 6‴, by 11″ 6‴.

212. A HUNTSMAN ON HORSEBACK

is speaking to a country-woman sitting by the road-side. Her boy is sitting near her. On the left is a dog.

On Wood. High 7″ 3‴, by 5″ 6‴.

JOSEPH ANTONY KOCH.

This humourous artist was born at Obergiebeln on the brook in the valley of the river Lech, in the year 1768, where his father had settled, and carried on a lemon-trade with Germany. The schoolmaster at Elbingenalb, where young Koch went to school, observed with astonishment with what an innate talent his pupil covered all the slips of paper he could get hold of with drawings, and represented every thing that surrounded him, such as animals and his school-fellows, with striking exactitude, and at the same time was no laggard in his learning. Having completed his term at school, he entered the service of a surveyor, who was at that time engaged in the district of Ehrenberg, where he devoted himself to his heart's content to his love of drawing. His parents however being indigent, and having ten children besides him, his mother, in the absence of her husband, and for his improvement, thought to benefit him by getting him an appointment as shepherd at Krabach. There also our Antony found means to follow his inclination for art, scratching his figures in the bark of trees, on stones, and in the sand. While thus occupied one day, the suffragan bishop and vicar-general of Augsburg, Baron von Umgelder, met him, and discerning his fine talent, promised his mother to assist him in the perfection of it. She however was of opinion that her son ought not to study, told him not a word of what had occurred, but returning in the autumn from the Alp, she kept him to the study of Latin. In the year 1782, the Vice-chancellor Schnoeller, at Dillingen, admitted him amongst his pupils, but soon after perceiving his great artistic talent he sent him to Augsburg to the before-mentioned suffragan bishop von Umgelder, who furnished him with instruction in drawing and his maintenance. Young Koch, however, having soon surpassed his instructors, his protector sent him to Stuttgart, and he there entered the celebrated Charles-Academy. There he lived for seven years in a continual intercourse with Schiller and other distinguished persons, and received abundance of praise and acknowledgments. At last having cause from his satirical drawings to dread the revenge of many high persons, and overcome by predilection for the French revolution, he hastened to Strasburg. In this place considering himself freed from all bonds, he cut off his pig-tail and sent it to the Charles-Academy at Stuttgart, as a sign of his emancipation. To escape the horrors of the revolution he fled to the mountains of Switzerland, where he might revel in the grandeur of nature, and most advantageously perfect his fancy for landscape painting. He then went by way of Milan and Florence to Rome. There he lived in an artistic union with Carstens, Schick, and Reinhard, who principally gave to German art that grand and poetic direction which marked its modern elevation in Rome. On the invasion of Italy by the French, Koch went to Munich, where he laid the foundation of his fame by his "Landscape with the offering of Noah," by which, and his engaging manners, he acquired great favour among the disciples of art. After staying for some time at Dresden and Vienna, he returned to Rome, where he followed his high calling with indefatigable activity, and painted excellent pictures in oil, drawings in sepia, and etchings of landscapes and historical compositions. He died there in the year 1839.

213. THE MONASTERY OF ST. FRANCESCO DI CIVITELLA,

in the Sabine mountains near Rome. Marked: Koch f. Romae.

On Wood. High 1′ 2″, by 1′ 6″.

DOMINICUS QUAGLIO.

This distinguished scene-painter was born at Munich in the year 1784. His father, who was the royal Bavarian court-scene-painter, wished him to devote himself to the arts and sciences; but his ruling inclination determined him to scene-painting, which he practised successfully from his 18th year; he likewise drew with great zeal the ancient buildings of the town and surrounding country, and also practised oil painting. To the latter he took such a liking, that in the year 1819 he gave up his appointment as theatrical painter, and, supported by a pension granted by King Max I., had travelled not only through Germany, but also through the Netherlands, France, Switzerland, and Italy, in all of which countries he sketched the most remarkable structures and prospects in a highly picturesque manner, and carefully made from them great numbers of paintings and lithographs. By these he acquired an extended reputation, so that even Mr. Gally Knight claimed his assistance for his well-known work of the Ecclesiastical Architecture of Italy in the Middle Ages, to which he contributed many drawings on the spot. The royal academies at Munich, Berlin, Brussels, and several other societies, created him a member. This excellent and amiable artist died in the year 1837, at Hohenschwangau, being occupied at the time with the decoration of the castle.

214. THE TOWN OF NEUOETTINGEN

on the river Inn, in Bavaria. The church towers above the place; below is seen a procession.

On Canvas. High 2′ 2″, by 2′ 6″.

215. VIEW OF THE EXTERIOR OF THE CATHEDRAL AT COMO.

Marked: Dominico Quaglio MDCCCXII. pinx.

On Wood. High 1′ 5″, by 1′ 8″ 2‴.

SIMON QUAGLIO.

He is a younger brother of Dominicus, and was born at Munich, in the year 1795. He also in his youth received instruction from his father in scene painting, and was appointed court scene painter as early as the year 1814. The decorations which he furnished at that time gained him general approbation in Munich, and in a far higher degree when, after a journey to Paris in the year 1840, he introduced into Munich a sort of side-walls instead of the former moveable scenes. Simon Quaglio has distinguished himself also by architectural pictures in oil; namely, by representations of the interiors of churches. A striking proof of this is given in the picture in this gallery, and his lithographic views of churches are reckoned the best specimens of this kind.

216. VIEW OF THE INTERIOR OF THE CHURCH

of the Cistercian Monastery of Erbach. Marked: Simon Quaglio pinx. 1838.

On Canvas. High 1′ 7″, by 1′ 4″.

MICHAEL SCHNITZLER.

He was born in the year 1784, at Neuburg, on the Kaulach. Up to his 18th year he attended to the fields of his father, who was a painter. But during his subsequent residence at Augsburg, with a glass-painter, he employed his leisure hours in studying in the academy of that place, where his industry gained him two prizes. In Munich he made attempts at painting on china, and was finally appointed scene painter at the new court theatre. Schnitzler also painted pictures in oil, representing birds and other animals, which obtained him as much favour as his drawings in water-colours.

217. TWO NUT-PECKERS,

size of life.

On Wood. High 1′ 6″ 9‴, by 1′ 1″ 10‴.

218. TWO GREEN PEAKS,

size of life. Marked: MS.

On Wood. High 1′ 6″ 9‴, by 1′ 1″ 10‴.

MAX JOSEPH WAGENBAUER.

Born at Grafing, near Munich, in the year 1774, he attended as a student the drawing-school of the latter city, and then devoted himself to painting. Without having had the benefit of a teacher, he is indebted to his innate talent and his diligent studies from nature for the distinguished rank which he has acquired as an animal and landscape painter. Having travelled through Switzerland, he entered in the year 1801 a royal Bavarian light-cavalry regiment as a volunteer, but latterly returned to his artistic occupations, and has since produced numerous pictures. Soon after the invention of lithography by Senefelder, he made use of this art in the edition of three works, "Instruction in Landscape Drawing," which met with universal approbation. Wagenbauer died in the year 1829, having for a long period been inspector of the central gallery at Munich.

219. A COW AND TWO GOATS

near an Alpine well.

On Wood. High 1′ 1″ 6‴, by 1′.

220. A HERDSMAN

with four cows and a calf, near a spring. Marked: M. I. Wagenbauer, 1817.

On Wood. High 8″ 10‴, by 12″ 6‴.

MODERN SWEDISH PAINTERS.

BERGER, of Stockholm.

Of the life and doings of this meritorious painter we only know that Stockholm is his birth-place, and that he was an officer in the Swedish service.

221. ENTRANCE TO THE HARBOUR OF CALMAR

in Sweden. On the sea is the steam-boat Gylfe.

On Canvas. High 2′ by 2′ 3″.

CHARLES JOHN FAHLKRANTZ.

This distinguished Swedish landscape painter was born in the year 1775, at Hora Tune, in Dalarne, where his father was a provost of the cathedral. His leisure hours were employed in his art, and having seen a landscape by Ruisdael, and prints from Claude and Poussin, he devoted himself entirely to landscape painting. In his valley-ground he was compelled principally to be his own teacher, but he studied nature and surrounding objects with the greatest care. In the year 1806 he undertook a journey to Italy, but fell ill on the road; at a later period he was prevented by the war from executing this project, and travelled through Sweden, Denmark, and Norway instead. His fame extended across the ocean, his pictures being sought for even in America. In the year 1815 he obtained the title of Professor, and afterwards he acquired by his merit the order of Wasa. He is now living in Stockholm, where an exquisite picture by him was greatly admired in the year 1843.

222. VIEW OF THE CASTLE OF LECKOE.

On Canvas. High 10′ by 14″.

223. THE HARBOUR OF STOCKHOLM.

On Canvas. High 10″, by 14″.

THOMAS FEARNLEY.

He was born in the year 1802, at Friedrichshall in Norway, but brought up by his uncle at Christiana. The latter destined him for mercantile pursuits, which he pursued for some years, until he, in the year 1821, resolved to follow his inclination for his art. At first he was obliged to be satisfied with painting room decorations, but having seen later the treasures of the gallery in Copenhagen, he copied some of the pictures there, and at the same time, studying nature very carefully, he made such rapid progress that in the year 1822 he attracted the attention of the hereditary Prince, Oscar of Sweden. In the year 1828 Fearnley visited Norway to make studies of the picturesque landscapes of that country. At a subsequent period he went to Dresden, and thence to Munich. There he remained for several years, and produced some beautiful landscapes, remarkable for the grandness of their composition. After a journey to Italy he returned to Munich, where, in the year 1842, his career was arrested by death, in the flower of his age.

224. VIEW OF STOCKHOLM,

taken from Kungsholmen. On the right, near the royal palace, rises the great church; next is seen the German church; the third, with the high pointed spire, is the church of Ridderholm; and the fourth, that of St. Catharine.

On Canvas. High 2′ 2″, by 3′.

ALEXANDER LAURÉUS.

This Swedish painter belongs to our century, and has in particular gained great reputation by his pictures of horses. Of the particulars of his life we have only been able to gather, that he died at Rome in the year 1823.

225. ITALIAN COUNTRY-PEOPLE

in a tavern. Night-piece. Marked: A Lauréus, Romae 1822.

On Canvas. High 2′, by 2′ 10″ 6‴.

MODERN SCHOOL OF THE NETHERLANDS.

JOSEPH CHARLES COGELS.

Born at Brussels in the year 1785, he was destined for the service of the state, but he felt a decided inclination to painting, which, after overcoming great obstacles, he finally pursued. In the year 1802 he visited the academy of the plastic arts at Dusseldorf, and after three years' sojourn returned to Belgium, when he was created a member of the Academy at Ghent. He twice visited Paris, where he executed several pictures. In the year 1810 he went to Munich, where many of his works are to be seen. In the year 1824 he was created an honorary member of the Royal Academy at Munich. Cogels has made some etchings after Both and his own drawings, and has edited a collection of ancient castles in lithography. He died in the year 1831, in the castle of Leitheim near Donauwörth.

226. THE OLD PORT OF ANTWERP.

Marked: J. Cogels 1819.

On Wood. High 1′ 3″, by 1′ 7″ 6‴.

227. THE NEW QUAY AT ANTWERP,

known by the name of Quai Napoléon. Marked: J. Cogels 1819.

On Wood. High 1′ 3″, by 1′ 7″ 6‴.

JOHN FRANCIS VAN DAEL.

This distinguished flower-painter was born at Antwerp in the year 1764. He was apprenticed, when only in his 12th year, to an ornamental coach painter, but afterwards attended the academy in the year 1786, and set out for Paris, where he made great progress, studying also from nature. A picture by him, in the Art Exhibition at Paris, in the year 1804, representing the grave of a young girl being adorned with flowers by her friends, was much admired. For the Empress Josephine he painted an "Offering of Flora." He always selected pieces where flowers and fruit were the chief objects, and these he painted most exquisitely; indeed this class of pictures form by far his most esteemed productions. In the years 1810 and 1819, they gained him a prize of 4000 francs, and two large gold medals. Laden with honours, he lived in rural retirement, surrounded by plants and flowers. He died March 20th, 1840, and was buried in the cemetery of Père la Chaise.

228. A BUNCH OF BLUE GRAPES

suspended by a ring. Marked: Vandael 1806.

On Stone. High 11″, by 10″.

229. A FRUIT-PIECE.

Grapes, apricots, and pomegranates. Marked: Vandael 1808.

On Wood. High 1′ 9″, by 1′ 5″.

230. SPRING-FLOWERS,

in a stone vase, united into a bouquet. Marked: Vandael 1806.

On Wood. High 1′ 9″, by 1′ 5″.

231. A FLOWER-PIECE

of a rich order. Near a Hermes entwined with garlands stand magnificent vessels with flowers. A tamborine and other musical instruments are scattered on the ground. Marked: J. Vandael d'Anvers an. 7.

On Canvas. High 4′ 1″, by 4′ 7″ 7‴.

BALTHASAR PAUL OMMEGANCK.

He was born at Antwerp in the year 1755, and was a pupil of the landscape painter, H. T. Antonissen; he especially excelled in representations of goats and sheep. In the art-exhibitions at Paris he several times obtained the honorary medal; and, moreover, in the year 1799 the great prize for landscape painting, by a picture done on the lid of a piano, for one of his friends, who had sent it to the exhibition. As a professor in the Academy at Antwerp, he gave first-rate instruction. He was vice-president of the Society for the Encouragement of Arts in Antwerp, a member of the Royal Society of the Fine Arts at Ghent and a Knight of the Belgian Order of the Lion. He died in his native town in the year 1826.

232. SHEEP AND GOATS REPOSING,

tended by two shepherds. In the back-ground are some ruins on a rock. Marked: B. P. Ommeganck fec.

On Wood. High 1′ 6″ 6‴, by 1′ 9″ 10‴.

MODERN FRENCH SCHOOL.

JACQUES LOUIS DAVID.

He was born in the year 1748, in Paris. He studied painting in the school of the painter Vien, who was then beginning to reject the principles or manner of Boucher, and to introduce drawing more true to nature. In Italy, David bestowed particular attention on the antique, and executed several pictures in which his refined taste was most decidedly shewn, and which found in Paris warm approval. On his return to Paris he executed, by command of Louis XVI., a large picture, in which he represented "Brutus at Home, after having sentenced his Sons to Death," the sketch for which is preserved in this gallery. David now became the head of a new French school of painting, which although distinguished by correct drawing, has a coldness, occasioned by a too theatrical manner of representation, and which has since been entirely abandoned by French artists of the present day. Among his scholars, however, are to be reckoned the greatest number of the most distinguished painters of France of that epoch, such as Gérard, Girodet, Gros, Ingres, and many others. On account of his ardent republicanism, which induced him to vote for the death of King Louis XVI., and his subsequent fidelity to Napoleon (whose chief painter he had been) on his return from Elba, he was banished from France, and died at Brussels in the year 1826, in a foreign country, but highly respected.

233. BRUTUS,

after pronouncing sentence of death on his sons.

Sketch on Canvas. High 10″, by 16″.

FRANCOIS GERARD.

He was born at Rome in the year 1770, but at a very early age accompanied his father, who was a Frenchman, to Paris. In his 13th year he entered the atelier of the sculptor Pajou, which he however soon left in order to devote himself to painting, in the school of David. One of the first pictures which raised him to fame, represents "Blind Belisarius," which was exhibited in the year 1795. His worth was, however, not immediately generally acknowledged, as is instanced by the fact that our young artist was indebted to a friend for having procured him 100 louis d'ors for it. He was subsequently induced to make many copies of it at a higher price. Gérard was not only the most celebrated portrait painter of his time, but he also occupied one of the first places in France as a painter of history; moreover, he distinguished himself by a comprehensive cultivation of mind, and his social versatility. He was appointed by Louis XVIII. his chief painter. Elevated to the rank of Baron, and decorated with the Order of the Legion of Honour, and that of St. Michael, he enjoyed as an artist, in Paris, the highest reputation, where he died in the year 1837.

234. BLIND BELISARIUS,

carrying in his arms his guide killed by a serpent. Bold figures, size of life.

On Canvas. High 8′ 3″ 6‴, by 5′ 3″.

235. PORTRAIT OF THE EMPRESS JOSEPHINE

sitting in a garden saloon; size of life.

On Canvas. High 5′ 5″, by 5′ 3″ 6‴.

MARGUERITE GERARD.

This artist, who was much admired in her time in Paris, was born in the year 1761, at Grasse (Var). She cultivated her fine and graceful talent for representing domestic life, under the guidance of her brother-in-law, H. Fragonard. To be able to devote herself, without interruption, to her art, she remained unmarried. Many of her pictures have been engraved on copper, and met with universal approbation from the beauty of her subjects. She was still living in the year 1834.

236. DOMESTIC SCENE.

A mother is leading her youngest child, whilst the father is looking at the play of the elder boy. A servant-maid is engaged at the fire-place in cooking.

On Canvas. High 1′ 6″ 9‴, by 1′ 3″ 9‴.

PIERRE GUERIN.

He was born at Paris, in the year 1774. He was a scholar of Regnault, and received, when only 23 years of age, the great prize for painting. The year after he exhibited the picture, crowned by the academy, of "The Return of Marcus Sextus," which was received with the most lively enthusiasm, on account of its remarkable resemblance to the circumstances in France at that time. He obtained so much applause by his portrait of Phädra, and other compositions, that in the year 1814, after his return from Italy, he was elected a Professor of the Academy of Plastic Arts, and received besides, the Orders of St. Michael and of the Legion of Honour. In the year 1822 he made a second journey in Italy, when Director of the French Academy at Rome; but this appointment, which he had received in the year 1816, he was obliged, from his impaired health, to resign. In the year 1829 he returned to France and was made a Baron. He was also a member of the Academies at Rome, Florence, Turin and Antwerp. He died at Rome in the year 1833.

237. ANACREON AND LOVE,

from the fables of Lafontaine C. I. p. 237. Marked: Guérin f.

On Wood. High 1′ 3″ 6‴, by 1′ 9″ 3‴.

CHARLES VERNET.

His father was the celebrated marine and landscape painter, Joseph; his son is the yet more celebrated Horace Vernet, in whom this artist-family becomes extinct. He was born in the year 1758, at Bordeaux; he devoted himself from his early youth to painting, and received, in the academy, in his 17th year, the second chief prize for historical composition. In the year 1781 he went as a pensioner to Rome; in the year 1787 he became a member of the Royal Academy of Painters; and in the year 1808, having painted several battle-pieces, which obtained great praise from Napoleon, he was appointed Painter to the War-office, and a Knight of the Legion of Honour and of St. Michael. In the year 1814 he was made a Member of the Institute. He had not only always an especial predilection for painting horses, but was also a distinguished horseman. He retained so much activity to an advanced age, that without seeing his face he might have been taken for a young man, and was always full of wit and good humour. He died at Paris in the year 1837.

238. THE EMPEROR NAPOLEON

at a stag-hunt in the forest of Compiègne. At some distance, the Empress Marie Louise, attended by two ladies, is stopping in a carriage, surrounded by several horsemen.

On Canvas. High 4′, by 5′ 9″.

J. B. WICAR.

This historical painter, a native of Lille, was a pupil of David, but passed the best part of his life in Italy. For the principal church at Perugia he painted the "Nuptials of the Holy Virgin with Joseph," which has replaced the altar-piece of Pietro Perugino; this latter, which served Raphael as a prototype for his own of the same subject, having been carried off to Caen, in Normandy. At Florence he lived on intimate terms with Alfieri, and painted there the principal works of art in the Pitti Palace and the Uffizien Gallery, which he has published in numbers in Paris, since the year 1789, under the guidance of the engraver Masquelier. This splendid work forms four large folio volumes, and contains representations of pictures of the old masters, as well as of the antiques, sculptures, and gems. Wicar afterwards settled at Rome, where he died in the year 1834. To his native town, Lille, he has bequeathed his valuable collection of original drawings after the old masters, amongst which there are many after Raphael and Michael Angelo. It is now exhibited in the town-hall of that place, and forms one of its most valuable ornaments.

239. RESUSCITATION OF THE YOUTH AT NAIM.

Original sketch in oil on paper, for a large picture.

Cartoon. High 7″, by 11″.

240. PORTRAIT OF THE POPE PIUS VII.

Full length, size of life.

On Canvas. High 7′ 4″, by 4′ 5″.

JOSEPH XAVIER BIDAULT.

This distinguished landscape painter received his first instruction from his father. He lived principally in Italy, where he painted many studies: most of his landscapes partake of a historical style. Returning to Paris he made use of his sketches taken in Italy. In the exhibition of the year 1812 he received the great gold medal. He became a Knight of the Legion of Honour, and a member of the Institute. He died in the year 1846, at an advanced age, at Montmorency, near Paris.

241. A ROCKY LANDSCAPE

cut through by a mountain stream. In the middle-ground is a city standing on high rocks; nearer to the spectator, a shepherd with a flock of sheep is crossing a bridge; and quite in the foreground another shepherd, carrying a lamb, is approaching with his goats and sheep.

On Canvas. High 1′ 7″ 8‴, by 2′ 5″ 7‴.

JEAN LOUIS DEMARNE.

He was born at Brussels in the year 1752. Having at a very early age lost his father, who was in the Austrian service, his mother repaired with him to Paris, where she apprenticed him to a paper-stainer. He soon perceived that his master was incapable of imparting much art to him, and urged on by his lively spirit he secretly absented himself, with one of his comrades, to cultivate his talent in foreign countries. They travelled through Holland and Flanders, and found, particularly in some chateaux at Rheims, sufficient remuneration. In order to carry out his plan of going to the West Indies, he returned to his mother at Paris, and requested her assistance. She took him, however, to the painter, Briard, under whose tuition he, for a period of eight years, attended with the greatest zeal to the study and practice of his art. He at first painted historical subjects, but subsequently, with acknowledged ability, rural scenes, with smaller figures. He twice travelled in Switzerland, and in consequence of it executed 38 spirited etchings. In the years of the exhibitions 1806 and 1809, he each time received the gold medal of the first class, and in the year 1828 the Order of the Legion of Honour. He died at Paris in the year 1829.

242. A CATTLE-MARKET

with many figures.

On Wood. High 1′ 6″ 4‴, by 2′ 1″ 6‴.

NICOLAS PHILIP AUGUSTUS, COUNT OF FORBIN-JANSON.

He was born in the year 1779, at Roque, in the department of the mouths of the Rhone. When a boy at Lyons he saw perish both his father and his uncle, which threw him into the most melancholy and helpless condition. He was kindly received, however, by the celebrated Boissieux, to whom he is also indebted for his first instruction in art. He afterwards met the painter Granet at Toulon, with whom he formed an intimate friendship. At the end of the campaign he went to Paris, and entered the school of David, where he worked with persevering industry, until his military duty called him again into the field. Having obtained his discharge, he went to Italy, and remained there till the coronation of the Emperor Napoleon. Soon after he again entered the military service, took part in the campaigns in Germany, Portugal, and Spain, but received his discharge after the peace of Vienna, and returned to Rome. In the year 1814 he visited Paris; there he was elected

a member of the Academy, and obtained an appointment as Inspector-General of the Royal Collections of Art, and subsequently, after the death of Denon, that of Director-General of the Royal Museums. In the year 1817 he travelled through Greece, Syria and Egypt. Count Forbin was a member of the Institute, Commander of the Legion of Honour, and Knight of the Order of St. Louis and of Malta. He died at Paris in the year 1841.

243. INTERIOR OF THE CLOISTER-CHURCH AT COIMBRA

in Portugal. Inez de Castro is being crowned by her spouse after having been raised from the grave (A.D. 1362).

On Canvas. High 4′ 6″, by 6′ 1″.

244. OSSIAN,

seated on a rock, is singing the deeds of departed heroes.

On Canvas. High 4′ 7″, by 6′.

FRANCOIS MARIUS GRANET.

He was born in the year 1774, at Aix, in Provence, where he obtained from Constantin the first direction for the development of his exquisite talent for painting. Arrived in Paris, he entered the school of David. In the year 1801 he received a prize of encouragement of 1000 francs for his picture of a cloister-yard. Subsequently he went to Rome, where he won a gold medal. The greatest number of pictures by Granet represent the interiors of chapels, refectories, corridors, &c., which he enlivens in an appropriate manner with figures. His "Refectory of the Capuchins, at Rome," received such approbation that he was obliged to repeat it 12 times. In his later years he abandoned the style he had previously followed, in which the architectonic formed the principal attraction, and was of a peculiar effect, and he made his figures to be his chief objects; in this manner are his pictures of "The Death of Nicholas Poussin," "The Ransoming of Christian Slaves in Tunis, by the Redemptorists," finished in the year 1833, "The Death of Cenci," and several others. All of these are very effective pictures, as well from the choice of subject as from the artistic manner of treatment. Louis Philippe made him in the year 1833 an Officer of the Legion of Honour.

245. THE PAINTER STELLA IN HIS PRISON.

He was arrested on his arrival at Rome, but soon after found innocent and liberated. Here he is represented standing on a table in the prison, and with some charcoal drawing the image of the Holy Virgin, with the infant Jesus, on the wall. His fellow-prisoners are at their devotions before it. So late as the end of the 18th century, this sketch of the image of the Madonna was shown to travellers in Rome. The picture is marked: Granet Roma 1810.

On Canvas. High 5′ 11″, by 4′ 5″.

LOUIS HERSENT.

This talented painter was born at Paris in the year 1777. His instruction in painting he received from Regnault; in the year 1797 he obtained the second great prize in painting. The subjects of his earlier pictures he chose from ancient mythology, and became in this respect a rival of P. Guérin. This he subsequently abandoned, and represented with greater success scenes from common life or from anecdotes, to which class the following picture, which is reckoned amongst the best of this kind, belongs. He executed it in the year 1810. Among the many excellent portraits which he painted, that of the composer Spontini is in particular most highly distinguished. He was created a Professor in the Academy of the Plastic Arts, and an Officer of the Legion of Honour, as well as a Member of the French Institute, and of the Academy at Berlin.

246. FENELON

restoring to poor peasants their cow, which had been taken away by the enemy.

On Canvas. High 2′ 11″ 8‴, by 3 4″.

HORTENSE VICTOIRE LESCOT.

She was born at Paris in the year 1785, and had for her master, Lethière, whom she accompanied to Italy on his becoming Director of the Academy at Rome. She there studied with great attention the manners of the Roman people, which she represented in many pictures very cleverly, and which gained her considerable reputation. She became also paintress to the Duchess of Berry. Being the wife of Mr. Haudebourt, she is sometimes called Madame Haudebourt Lescot.

247. A LITTLE SAVOYARD

playing several instruments at the same time.

On Canvas. High 9″, by 7″.

FLEURY FRANCOIS RICHARD.

He was born at Lyons in the year 1776, and educated in the school of David at Paris; he was the first who introduced into France the romantic *genre*, or painting of anecdotes representing occurrences of the middle age. Returned to Lyons he there became the head of a peculiar French school of painting All his pictures are finished very delicately; but treated, however, with more elegance than truth.

248. KING CHARLES VII.

being on the point of placing himself at the head of his army against the English, to which he was urged by Agnes Sorel, is writing on the floor of her room, with the point of his sword, the following verses:

"Gente Agnés qui tant loin m'evance
Dans le mien cuer demorera,
Plus que l'Anglais en notre France."

Richard painted this picture in the year 1804.

On Wood. High 1′ 9″, by 1′ 5″.

249. THE DUCHESS DE LA VALLIERE,

in her cell in the nunnery of the Carmelites, leaves off reading a book, to look at a blooming lily at her window. Marked: F. F. R. 1805.

On Wood. High 1′ 11″ 6‴, by 1′ 5″ 6‴.

250. VALENTINE OF MILAN

deploring the death of her husband, the Duke of Orleans, who has been murdered by order of the Duke of Burgundy

(in the year 1407). Her grief was affectingly pronounced in the words, "Rien ne m'est plus, plus ne m'est rien;" which device, written on a piece of paper, is lying on the table. This picture was painted by Richard in the year 1801. It was his first of this kind, and immediately acquired for him very great reputation.

On Canvas. High 1′ 8″ 8‴, by 1′ 5″.

251. HENRY IV.

presenting to the Duke of Bellegarde, who has hidden himself under the bed of Gabrielle d'Estrées, some sweet-meats, with the words: "We must all contrive to live." Marked: F. R. L V G.

On Wood. High 11″ 6‴, by 10″.

NICOLAS ANTOINE TAUNAY.

He was born at Paris in the year 1759, and became a painter of battles, landscapes, and marine views, under the guidance of F. Casanova. He so much excelled in these that he received in the year XIII. the great gold medal; he was also a Member of the Institute, and of the Legion of Honour. Several engravers and lithographers have copied from his paintings. He died in his native town in the year 1830.

252. THE SEA-PORT OF LEON.

A great number of men are occupied in the loading and unloading of ships, &c. Marked: Taunay 1810.

On Wood. High 1′ 8″, by 2′ 6″.

WORKS OF SCULPTURE.

ALESSANDRO ALGARDI.

This distinguished sculptor and architect was born at Bologna in the year 1602. To his most celebrated works of plastic art belong, the Execution of the Apostle Paul, in the church of S. Paolo at Bologna; next to it, the tomb of Leo XI. in the church of St. Peter, at Rome; by him also is The Relief, representing "Leo I., with the assistance of the Apostles Peter and Paul, compelling Attila, who is advancing towards Rome, to make a retreat," which is placed above the altar of St. Leo, in the chapel of Colonna, and for which Pope Innocent X. paid him 10,000 scudi, and bestowed on him the Order of Christ. In the villa Borghese is to be seen his admired "God of Sleep;" in Charlottenburg, a "Youthful Hercules;" and in the Glyptothek at Munich, a "Kneeling Infant Christ, holding a Cross." The most distinguished of his architectural works is the villa Pamfili at Rome. Algardi died, highly honoured, in the year 1654.

253. EROS AND ANTEROS,

or spiritual love conquering sensual love. Marble group, size of life.

FRANCIS JOSEPH BOSIO.

He was born at Monaco, in the year 1769, but went, when young, to France, and entered the school of Pajou, the most celebrated sculptor at that time in Paris. He pursued, however, his own way, by an assiduous study of the antique, and became first sculptor of France under the imperial sway. Several of his graceful representations are very interesting, such as his "Hyacinth" of the year 1816, in the Luxembourg Gallery, and his "Nymph Salmacis" of the year 1824; to this same kind belongs also the "Cupid" in this Galiery. His group in bronze of "Hercules contending with Achelous," in the garden of the Tuilleries, shows his versatile talent in a different style, where a vigorous body in violent motion is treated most masterly. The bas-reliefs on the column of the Place Vendôme, and the group of Four Horses, on the top of the Triumphal Arch of the Carrousel, have been cast from models by Bosio. Bosio has also made many portraits, statues, and busts, of high and distinguished persons. By these and many other works he gained such renown that he was made a Baron, and overwhelmed with honours. He died in Paris in the year 1845.

254. CUPID

on the point of launching an arrow. Executed in Carrara marble, size of life.

ANTONIO CANOVA.

This celebrated Italian sculptor was born in the year 1757, at Possagno, a village in the Venetian dominions, and was the son of a stone mason. At the age of twelve years he had an opportunity of manifesting his talent, by a lion made of butter, which he placed as an ornament on the table of Senator Faliero, the lord of the manor. By this he gained a wealthy patron in Venice, where he at 17 years of age had made such rapid progress in his art that he had then already received several prizes of art. The reputation he had acquired was so great that he was sent by the senate of the republic to Rome, with a pension of 300 ducats for his further accomplishments. Here he studied so industriously, both from the antique and from nature, that he very soon discarded the pig-tail manner of the time, then still predominating, and by degrees produced a number of beautiful and graceful works, which were received with the greatest enthusiasm. One of the most celebrated works with which he began his new career is his "Theseus seated, with the conquered Minotaur at his feet." It would lead us too far in this sketch of his life to enumerate even the most celebrated productions of his chisel. We must, therefore, limit ourselves to the following particulars of him. In the year 1802 the First Consul called him to France, and favoured him by sitting, almost exclusively, to his portraits; he was, besides, overwhelmed with honors. Highly celebrated is his statue representing the hero, in colossal size, with victory in his hand, which was deemed worthy of standing in the Louvre, among the sculptures of antiquity. In the year 1815 Canova went, for the second time, to Paris, as nuncio from Pope Pius VII., to demand

the treasures of art carried off from the Ecclesiastical States. On his return from that metropolis, the Academy of St. Luke received him in a most solemn manner the Pope bestowed on him the title of a Prefect of the Fine Arts, and named him Marquis of Ischia, with a yearly honorary reward of 1000 scudi. In the year 1816 his name was inscribed in the golden book of the Capitol, a very rare distinction, which is only granted to men highly deserving of the city of Rome. Greatly as Canova is to be esteemed as an artist, he is no less so for the nobility of his soul, and there rarely has been an artist who has shewed himself more amiable and more benevolent, particularly towards younger talents, or who made more rigid demands upon himself and the execution of his art, than himself. He enjoyed also to the end of his life the most universal respect and affection from high and low. After a second visit to his birth-place, Passagno, and having had the gratification of seeing arise from the earth the temple which he erected in honour of God, he repaired to Venice, where he died in the year 1822.

255. THE GRACES :

Aglaya, Thalia and Euphrosine. Group in Carrara marble, size of life.

256. MARIA MAGDALENA

kneeling, holds a crucifix before her. Statue in Carrara marble, size of life.

ANTOINE DENIS CHAUDET.

He was born at Paris in the year 1763, and in his 14th year entered as a scholar of the Academy near Stouf. A bas-relief, representing the "Selling of Joseph," gained for him in the year 1784 the first prize, and raised such enthusiasm amongst his fellow-students, that they carried him about in triumph. At that period he still followed the taste of the time ; his studies in Rome, however, soon led him to the better style of the antique. Returning in the year 1789 to Paris, he soon occupied the first rank amongst the sculptors of France, and produced several very beautiful statues, which most worthily testify his studies from the antique. Napoleon wished to be represented by him only in marble and metal, but was not satisfied with his colossal statue in bronze for the column of the Place Vendôme, representing him as a Roman Emperor. His Cyparissus and Œdipus as a child, in bronze, as well as a Cupid of the size of life, received universal approbation. As a painter also, Chaudet has executed several esteemed works, especially that in the Luxembourg, "Æneas, with Anchises, flying from Troy," which are beautiful and grand in their drawing. Chaudet died at Paris in the year 1810.

257. CYPARISSUS.

This favorite of Apollo is holding under his right arm his little buck, which he had tamed and killed by mistake, at which he grieved so much that he wanted to take his own life. Apollo, however, transformed him into a cypress, which is still looked upon as a tree of mourning. Group in marble, size of life.

LUIGI MANFREDINI.

He was a sculptor from Milan, of acknowledged reputation, but has become universally known, principally by his bronze foundry. From his workshop proceeded the bas-reliefs for the triumphal arch of the gate of Tessin. In the year 1836 he made the bronze figure of the Emperor Francis of Austria, sitting in his curule chair and holding his royal sceptre. He cast also, from the model of Marchesi, the monument of the celebrated Beccaria. He died at Milan in the year 1840.

258. BUST IN BRONZE OF PRINCE EUGENE, DUKE OF LEUCHTENBERG.

Size of life. On the socle is the inscription : "Eugenio Napoleone Vice Re d'Italia," an 1811.

259. ANTIQUE STATUE

half size of life in giatto antico. To judge from the manner in which her left hand holds her garment, and on the supposition that her right hand formerly held a flower, it may be concluded that she was to represent a Spes.

260. A ROMAN ANTIQUE EAGLE

in Carrara marble, three times the size of the present specimen.

261. A SPLENDID TANKARD

with a handle ; the principal part is ornamented with half-raised figures in ivory, representing bacchanals. On the lid stands a boy holding a bunch of grapes. This engraving is only one-fourth of the size of the original.

262. ARM CHAIR OF THE EMPEROR NAPOLEON,

of which he made use during his Consulship, till the year 1810 ; it was taken from his closet at Malmaison.

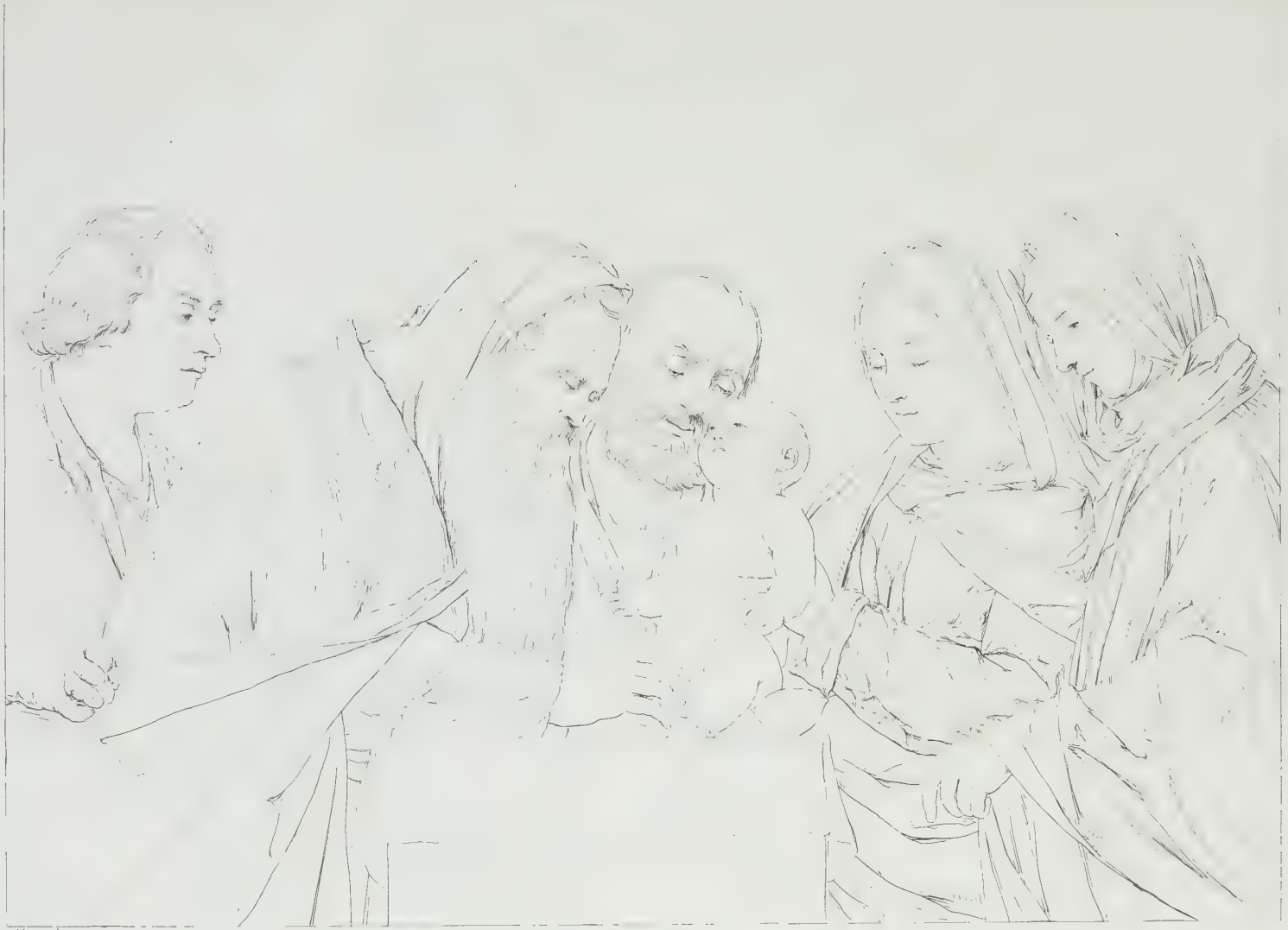
(This arm chair is no longer in this Gallery, but in the Cabinet-Souvenir of the ducal Leuchtenberg family.

FINIS.

N. Muxel ag. f.

SOLARIO.

BELLINI, GENTILE.



M aq.

BELLINI.

(Gentile)

BELLINI, JOH:

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N. Muxel aq f.

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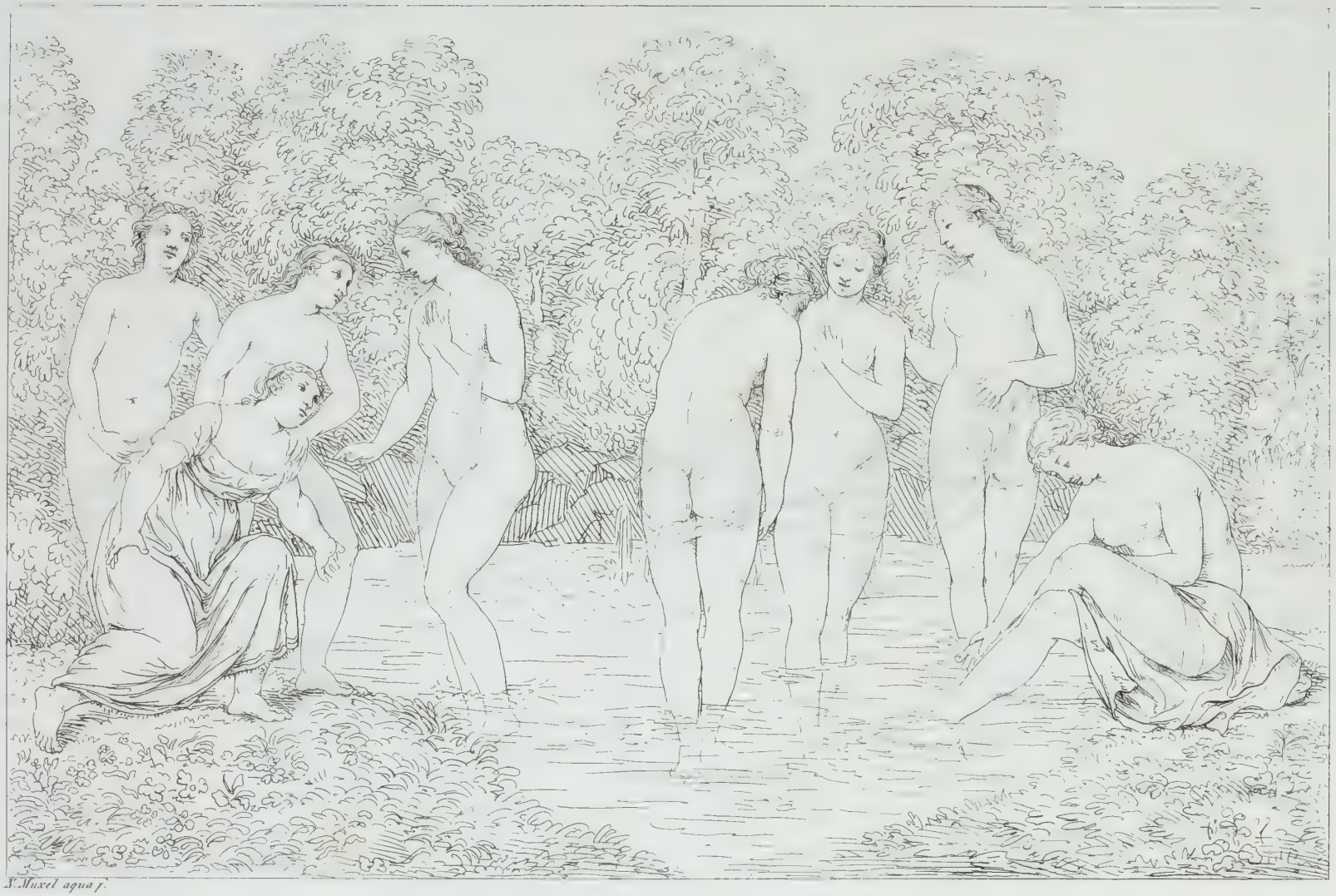
BARBARELLI

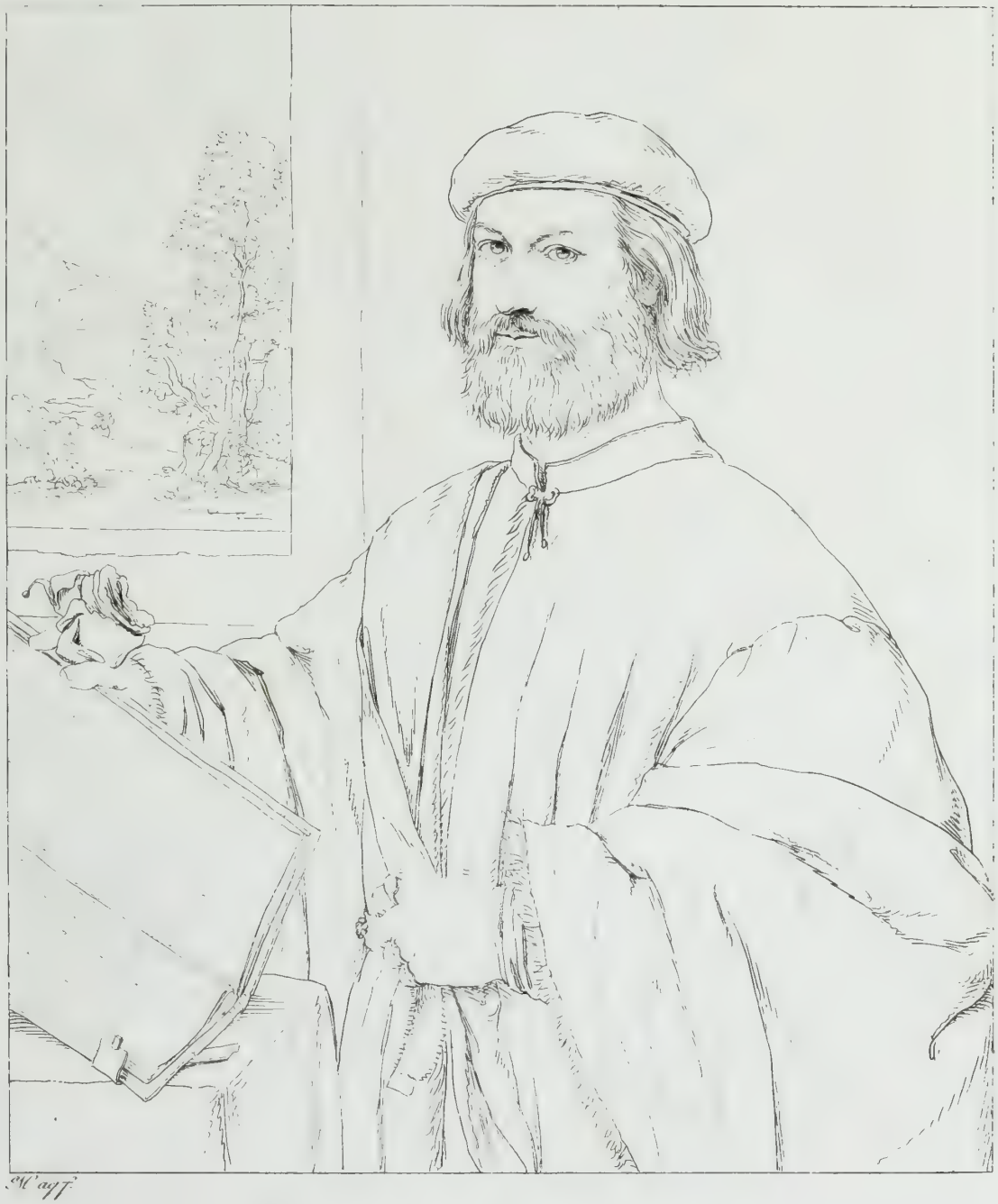
VECELLI.

VECELLI.



S. Muxel aqua f.

VECELLI.



VECELLI. (TITIAN)

S. H. Kress Foundation
on Cariani. 38½ x 32½

PIOMBO.

N. Muxel a. f.

PALMA, IACOB

(dicaltere)

N. Muxel aqua f.

CAGLIARI, P.

1917 Cat. 64

M aq f

CAGLIARI.

N. Muxel aqua f.

BORDONE.

BOBIGNE, Paris.

N. Morel aquaf

REGILLO.

1917 Cat (5)

N. Muxel aqua f.

LOTTO.

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BONVICINO.

BONVICINO

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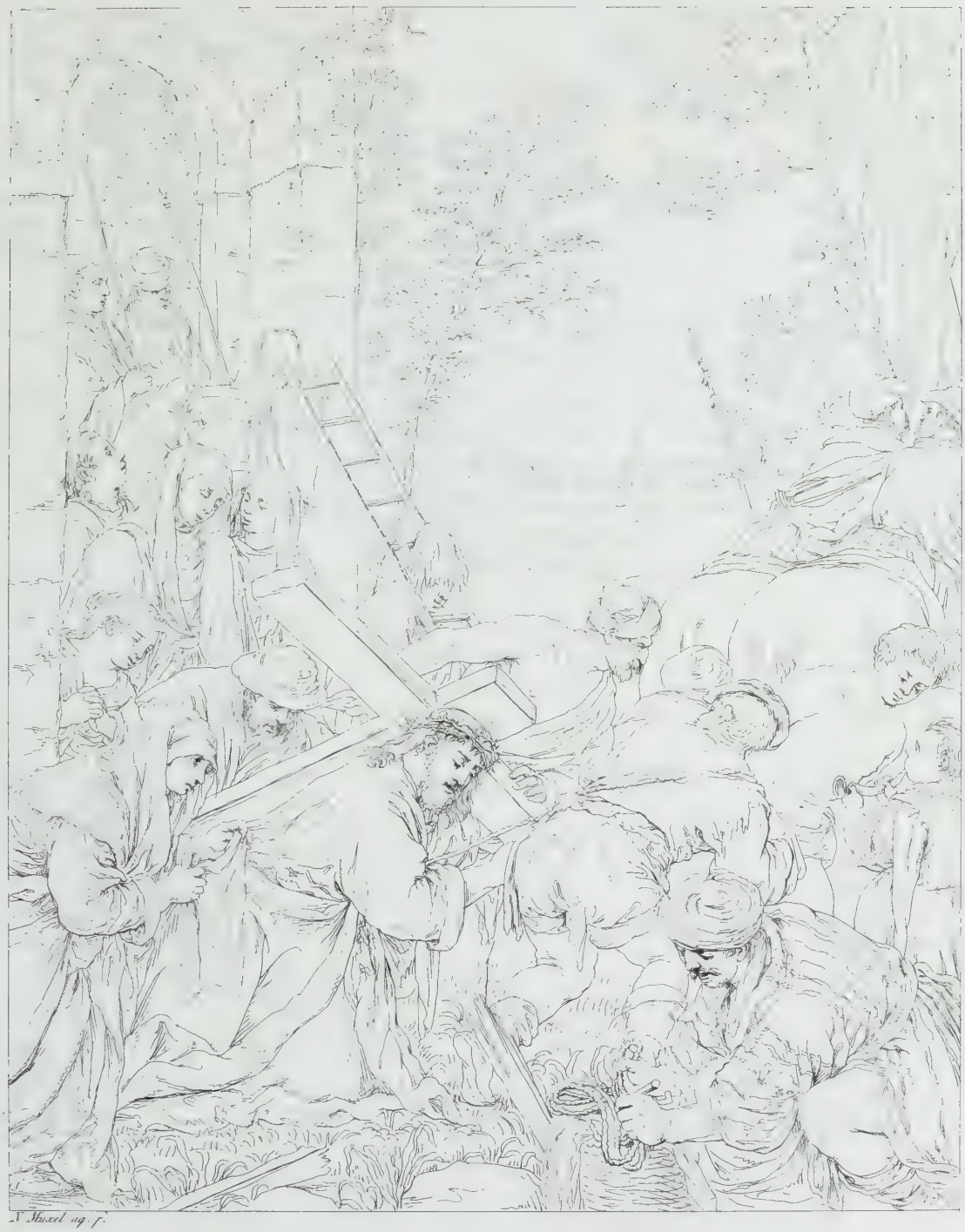
MORONI.

SCHIAVONE.



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DA PONTE.

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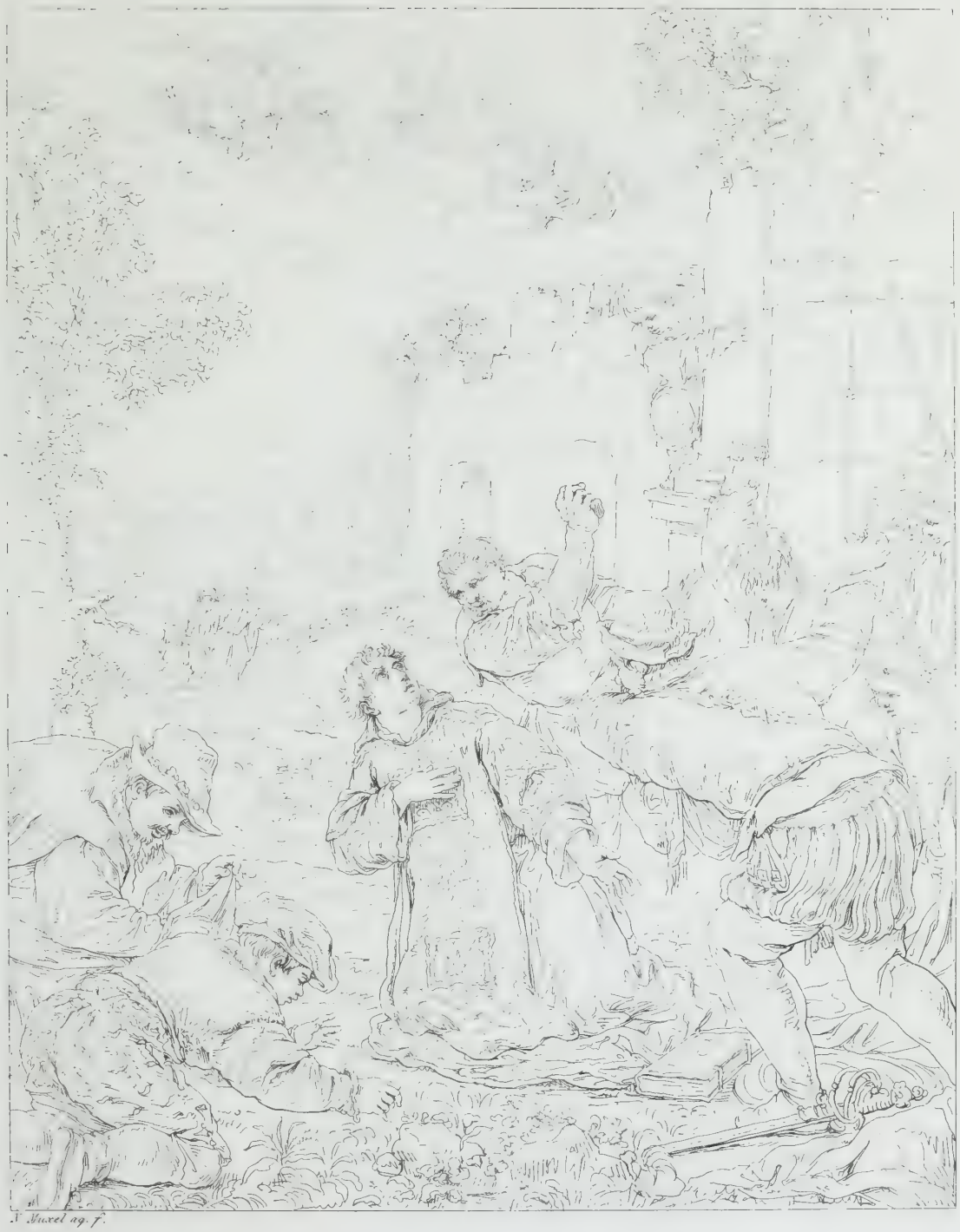

J. Yuxel ag. f.

DA PONTE.

1917 Cat 171

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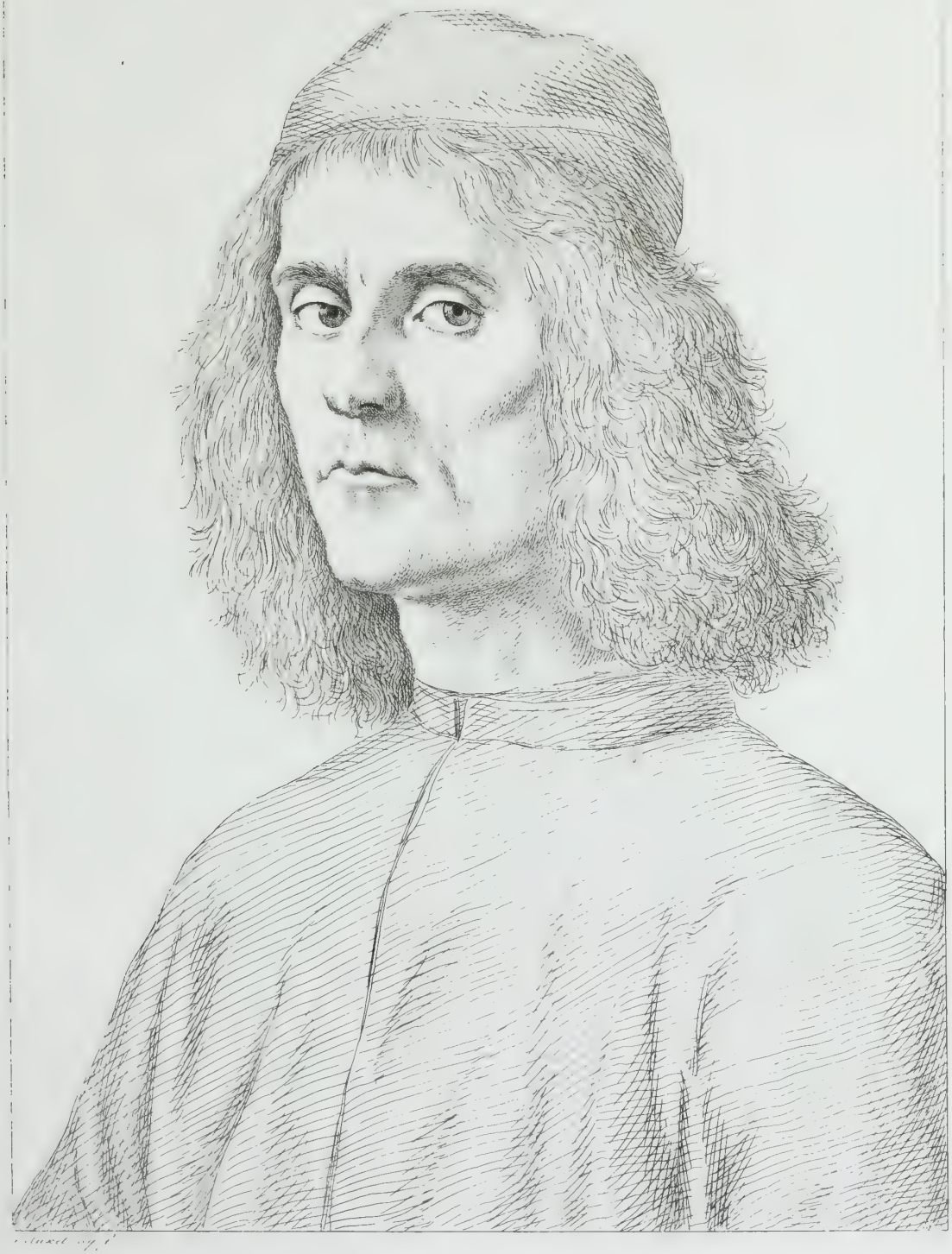
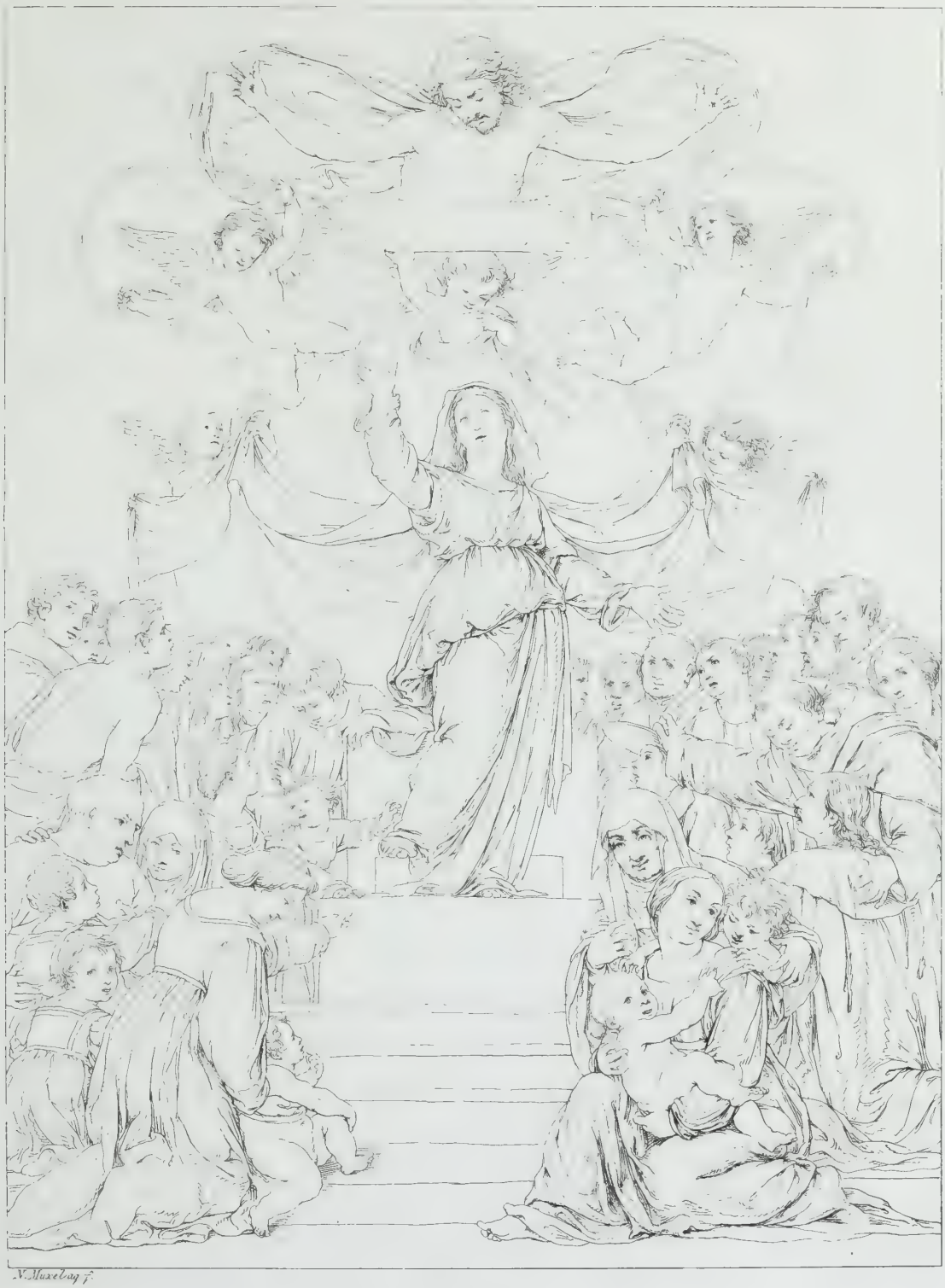


MASACCIO.



BACCIO DEL LA PORTA.

N. Maxel aqua f.

VANNUCCHI.

N. Muxel a. f.

DOLCE, CARL

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BRONZINO.

V. Maxel aq. f.

BRONZINO.

TISIO.

V. Mauvel aqua fort.

TISIO, BENVENUTO

TISIO.

N. Muxel ag. fort

DOSSI.

V. Mixel ag. f.

MAZZOLINO.

1917 Cat. (8)

M Cagl f

VINCI, DA.

917 Cat. (11)

DA VINCI.

F. Morel ad f.

SESTO.

1917 Cat. (12)

N. Muxel aqua f.

SALAINO.

Cat (13)

Axel Boskov. Los Angeles 1917

V. Muxel ag. f.

LUINI.

, Bernard.

N. Muxel aqua f.

FERRARI.

917 cat. (15)

ERRARI.

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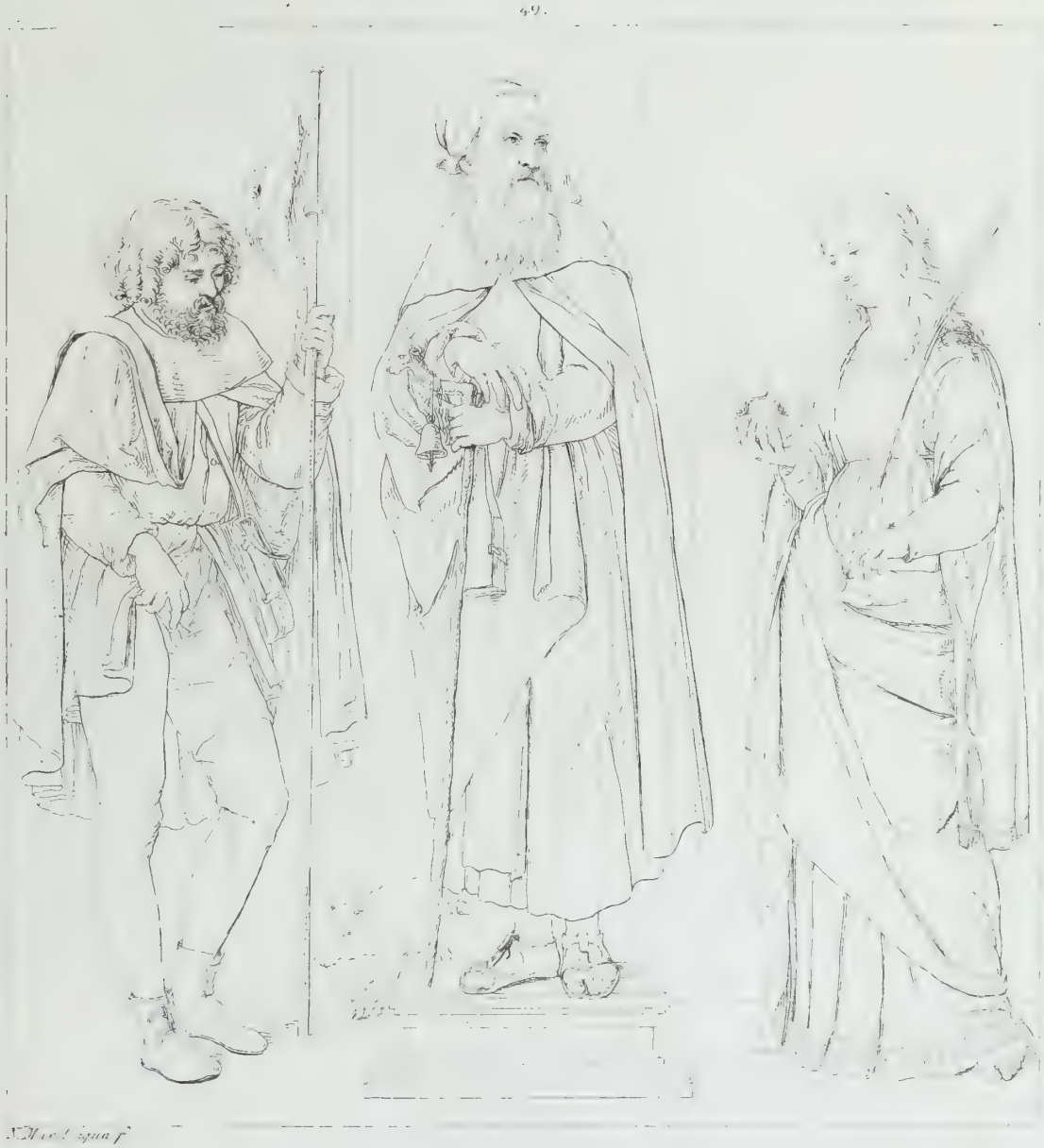

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RAPHAEL.

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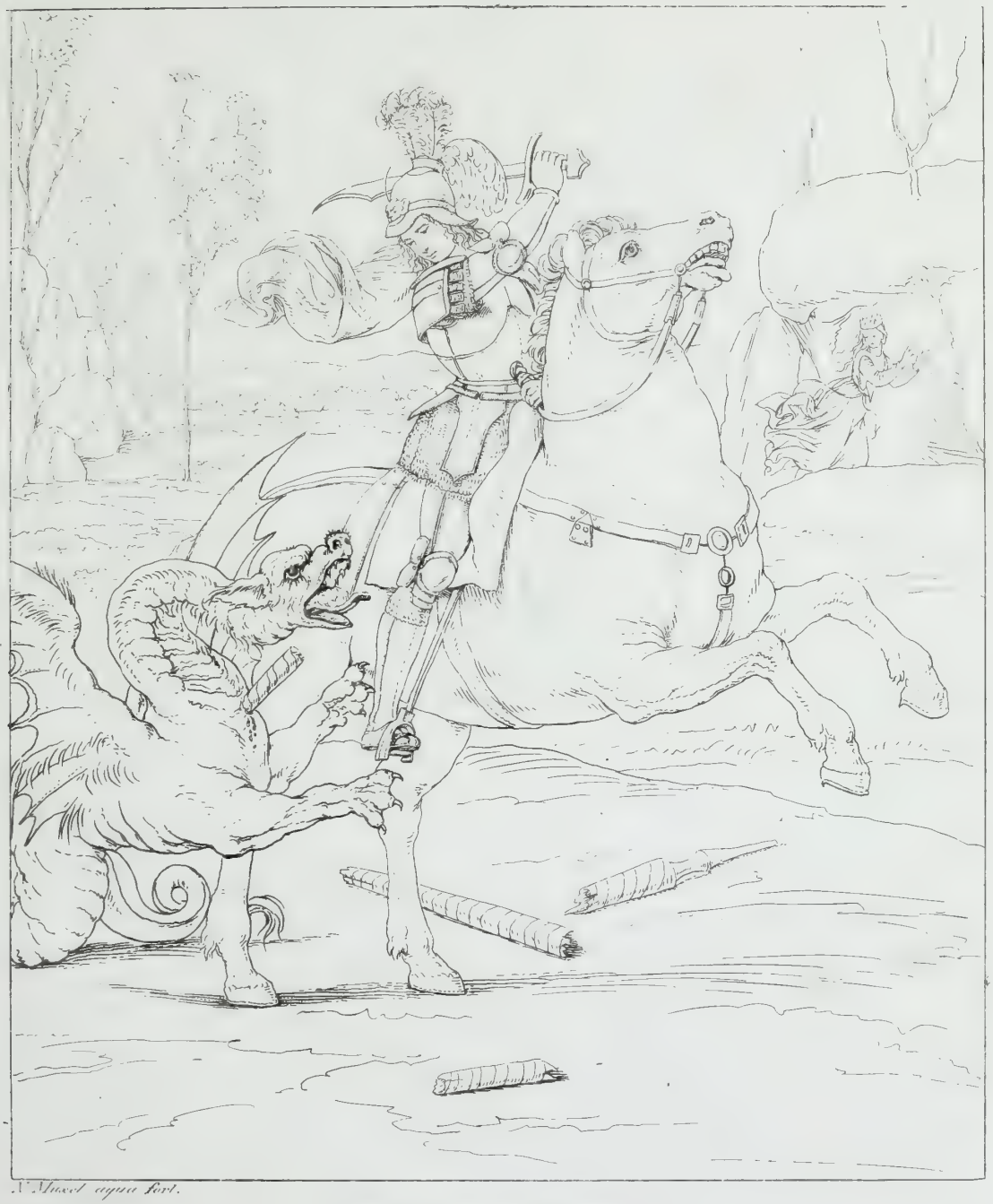

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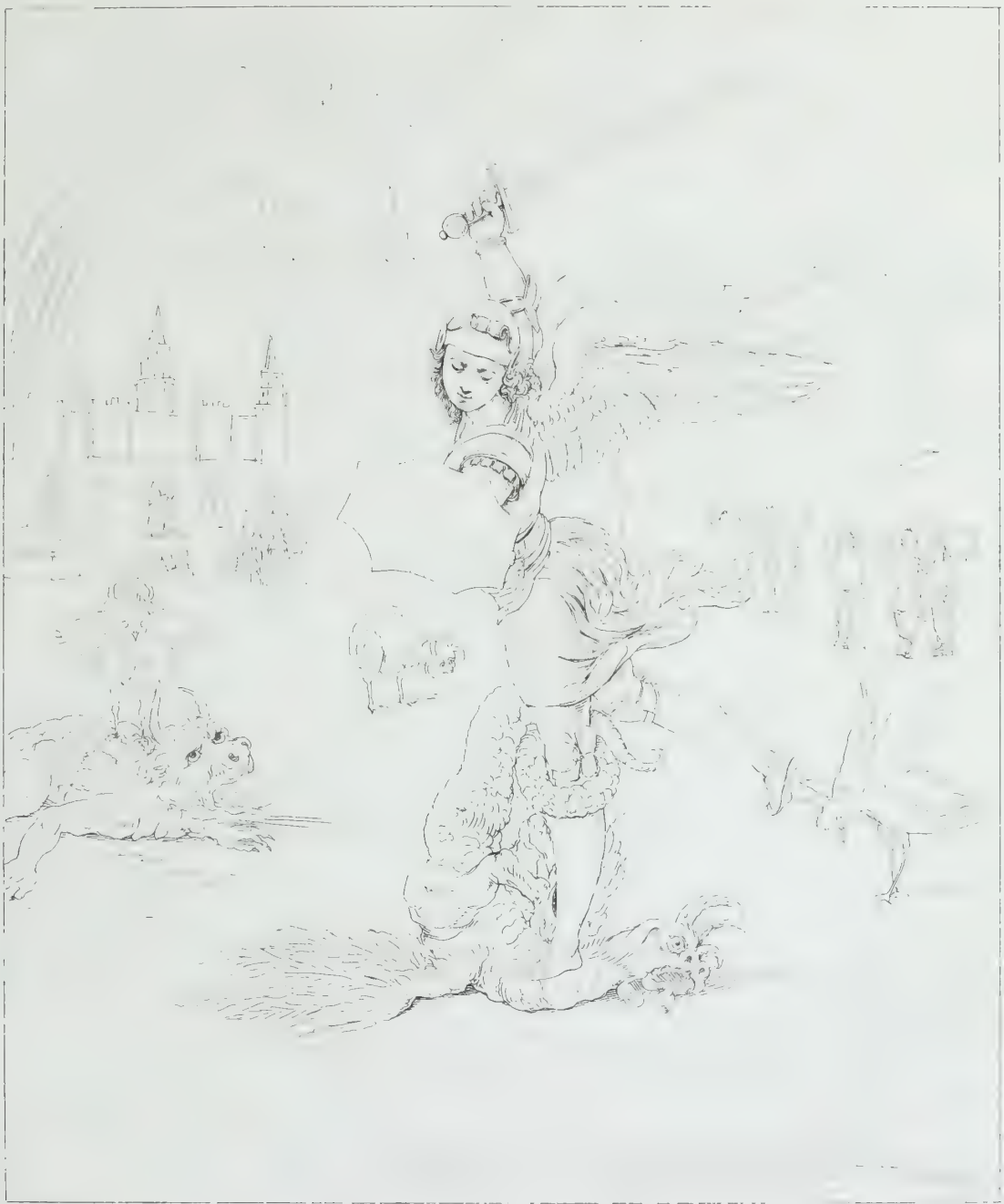

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57.

N. Muxel aqua fort

MARATTI.

1917 Cat. (20)

Anon. sale, Christie, 12 Jul 1979 (103)

do. do 14 Dec. 1979 (88)

58.

N. Muxel. aqua f.

ALLEGRI

MANTOUE.

1917 Cab. (21)

MAZZUOLI.

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MAZZUOLI

1917 Cat 124

ANGUISSOLA.

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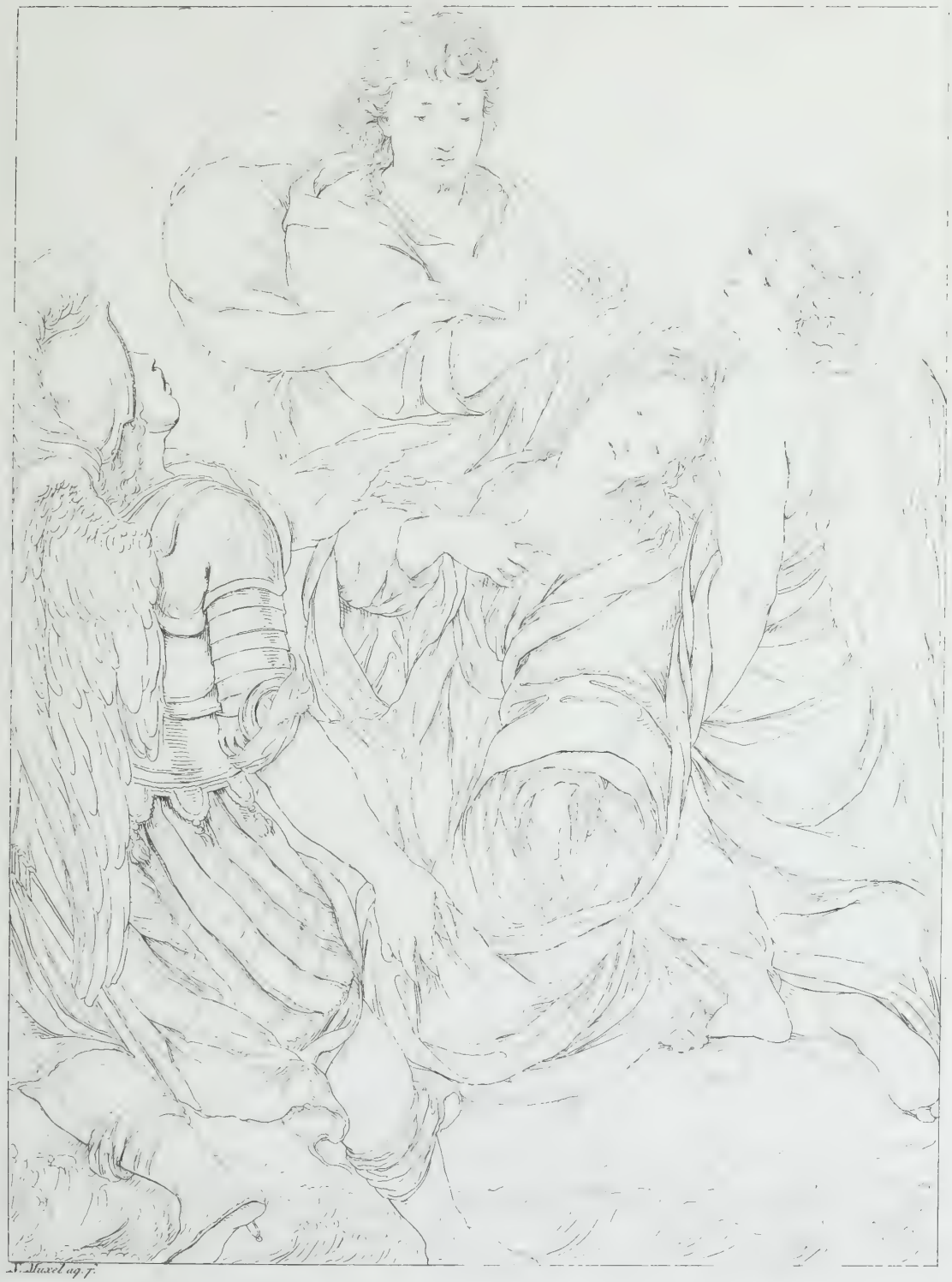

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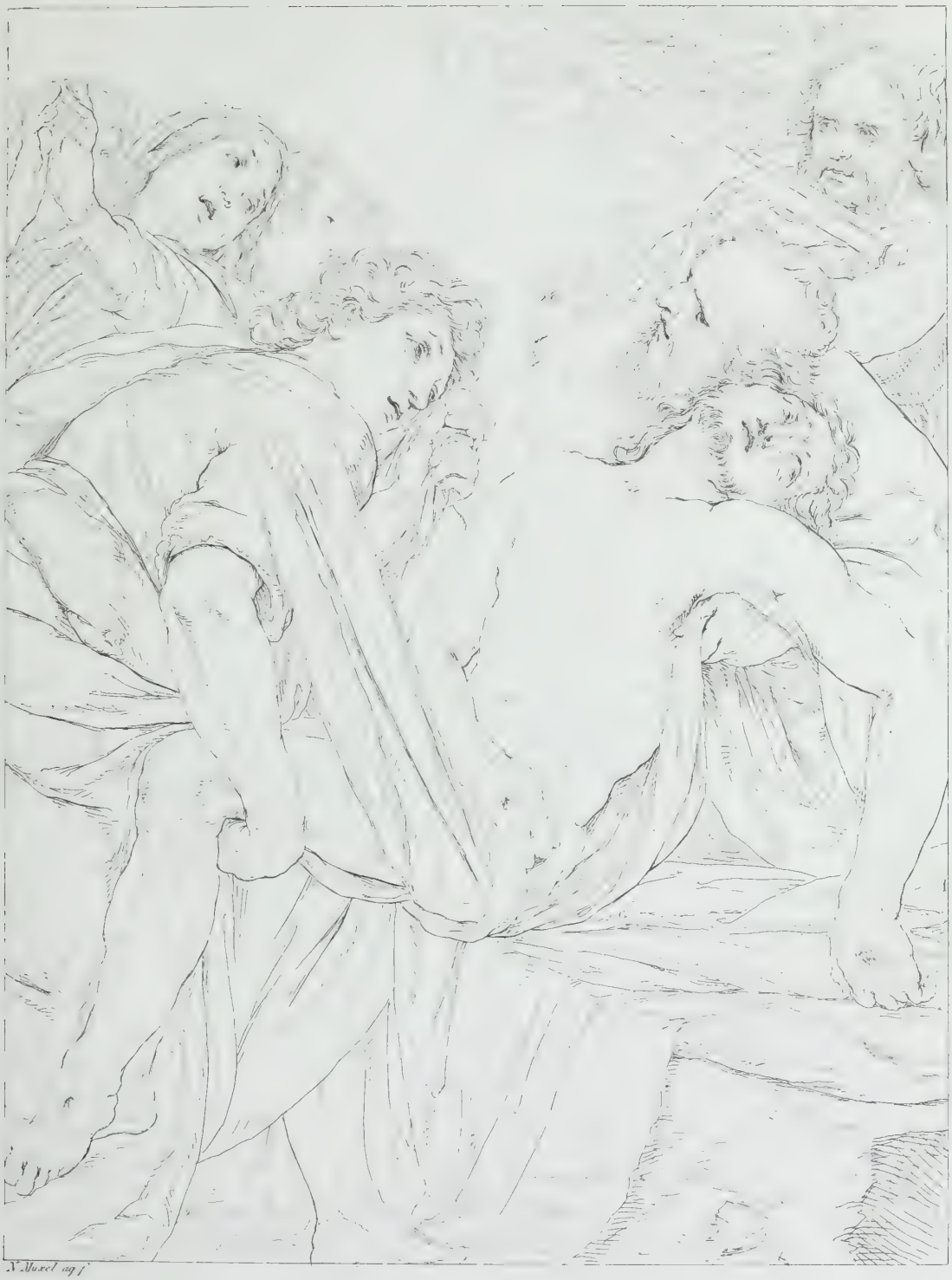

N. Muxel aq.f

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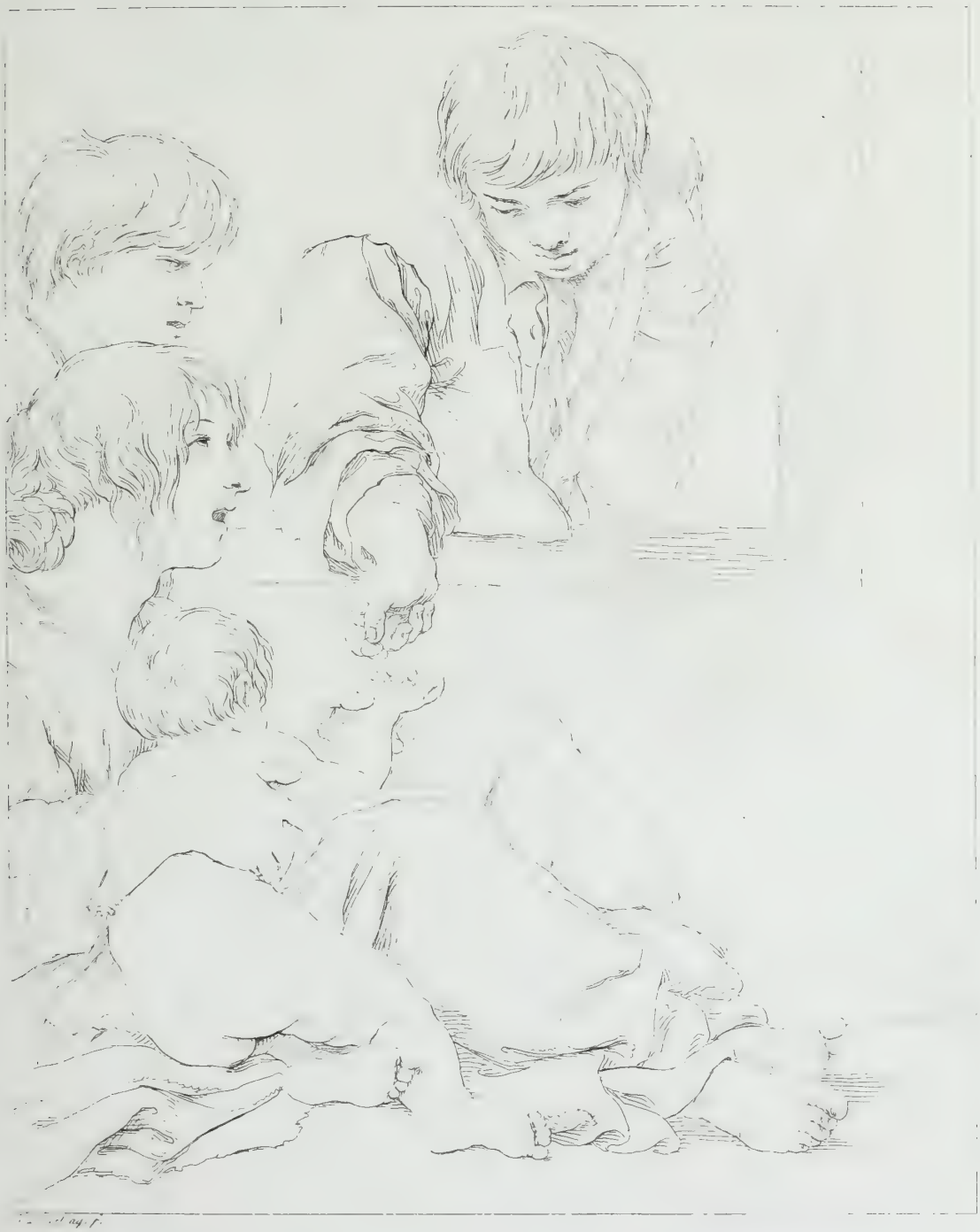

SCHIDONE.

1919 Cat 1924

67.

RALBOLINI,

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Mr. J. P. Moger [illegible]

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FONTANA, LAY.

1917 Cat. (25)

CARRACCI,

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CARRACCI. HAN.

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V. Muxel ag. f.

ALBANI.

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73.

A. GBANT

N. Muxel aqua f.

ZAMPIERI.

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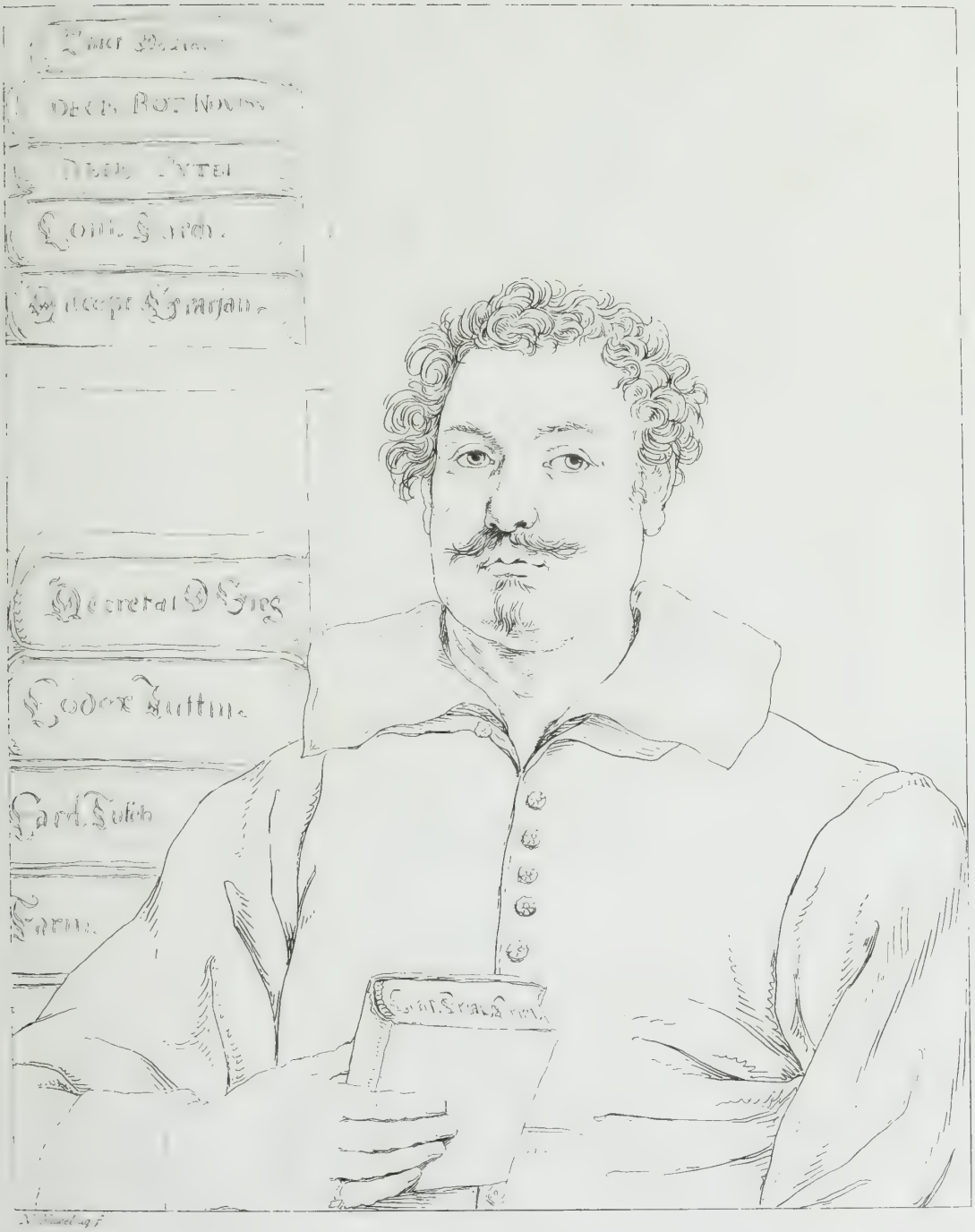

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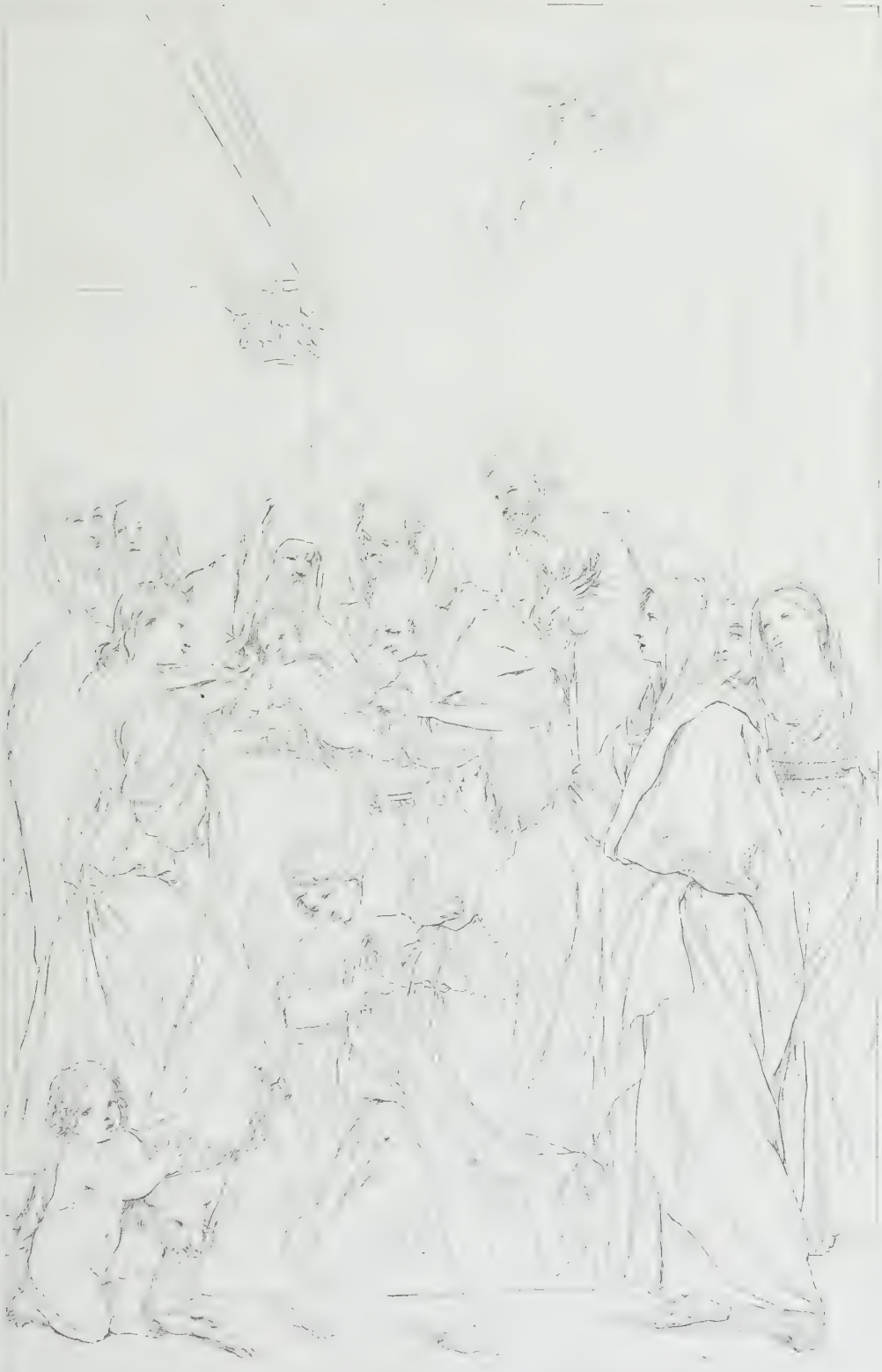

GUIDO RENI.

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GUIDO RENI.

1917 Cat. (32)

GUIDO RENI.

SIRANI.

1911 Cat. (34)

N. Muxel aqua fort

BONONE.

CANTARINI.

1917 Cat. 1351

N. Muxel aqua fort.

GALANINO.

1917 Cat. (35)

87.

N. Maxel ag. f.

GALANINO.

FRANCESCHINI.

CRESPI.

SALVATOR ROSA.

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TEMPESTA.

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MURILLO.

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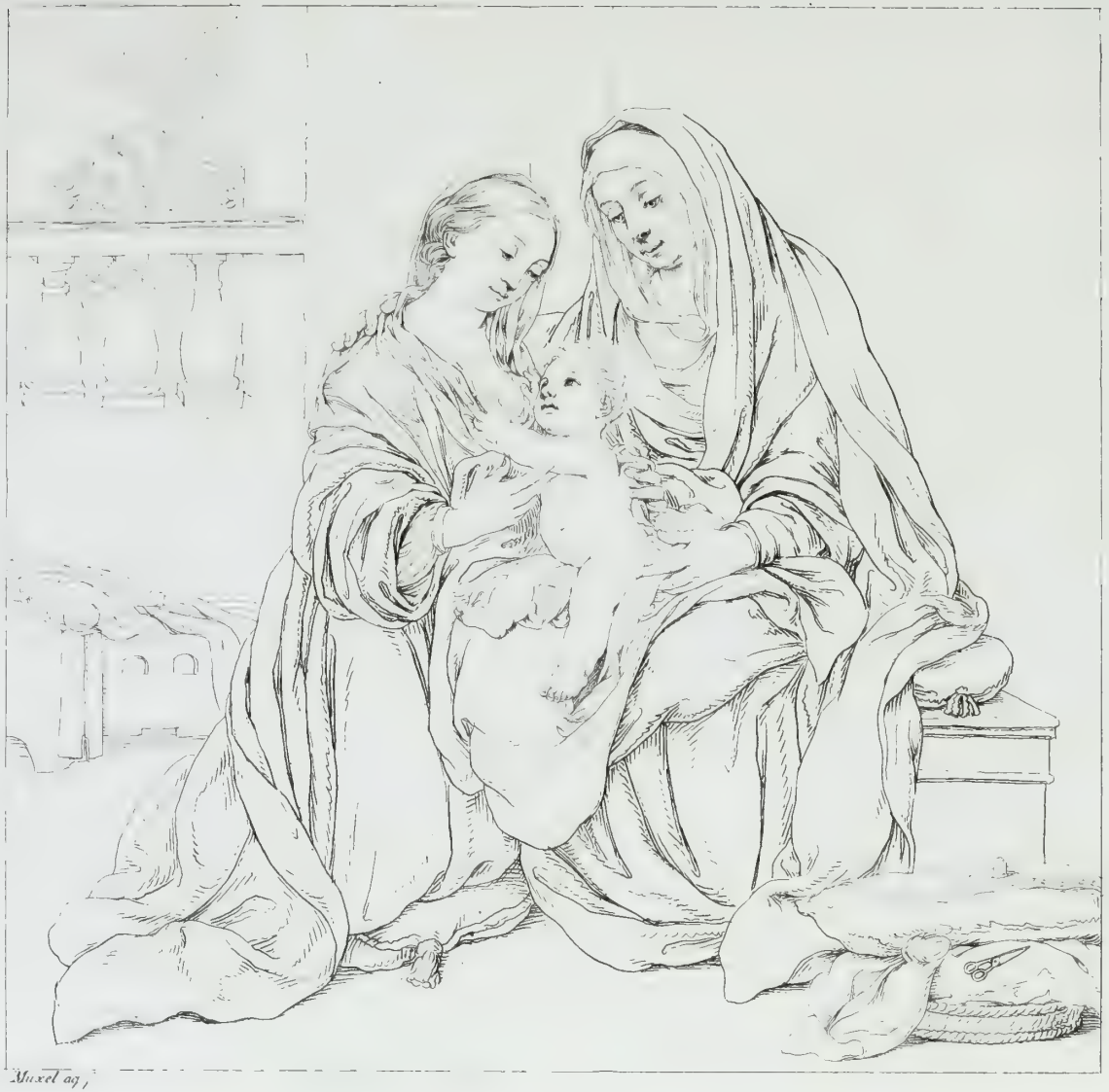
J. Muxel aqua fort.

MURILLO.

RIBALTA.

V. Mixsel ag. f.

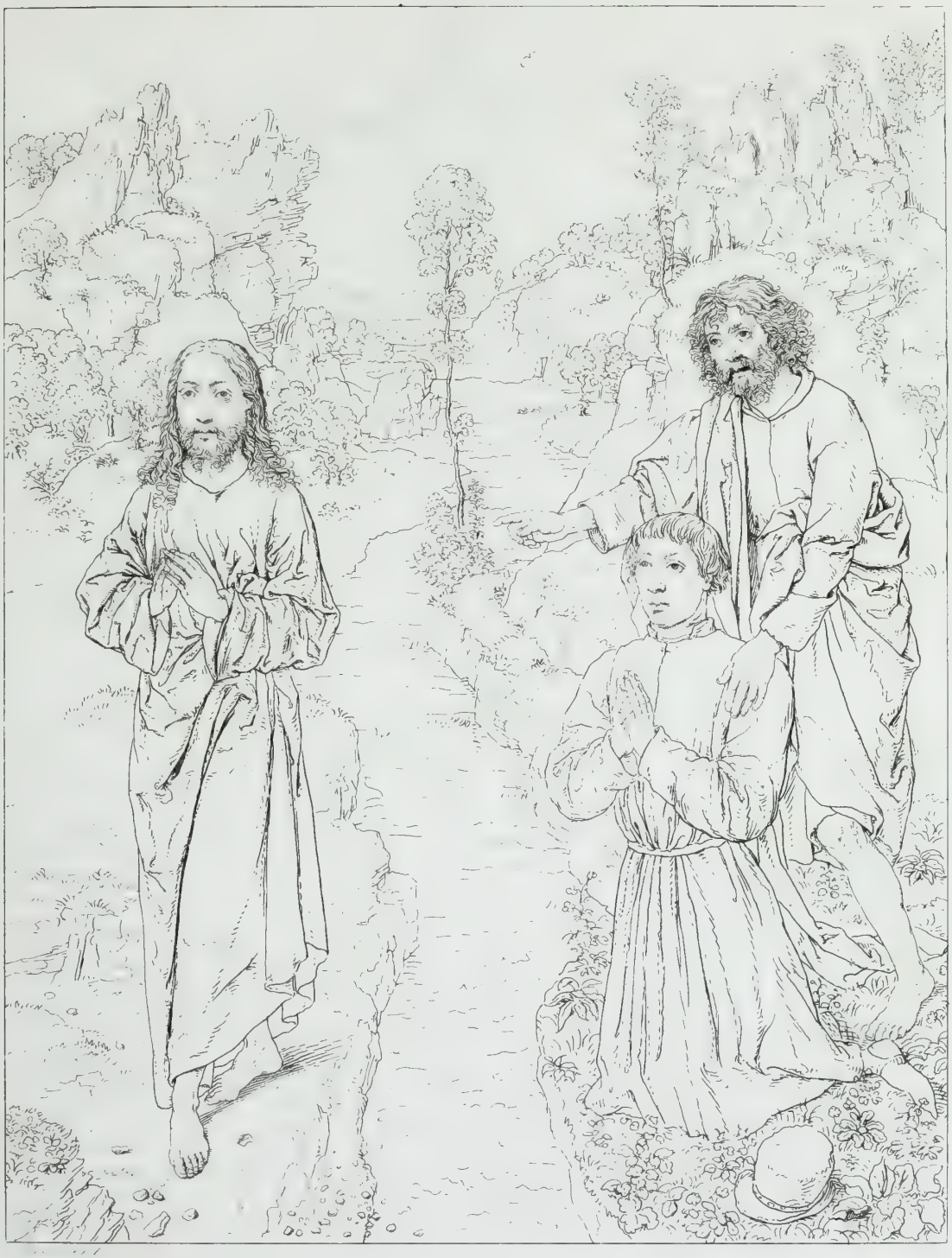
RIBALTA.



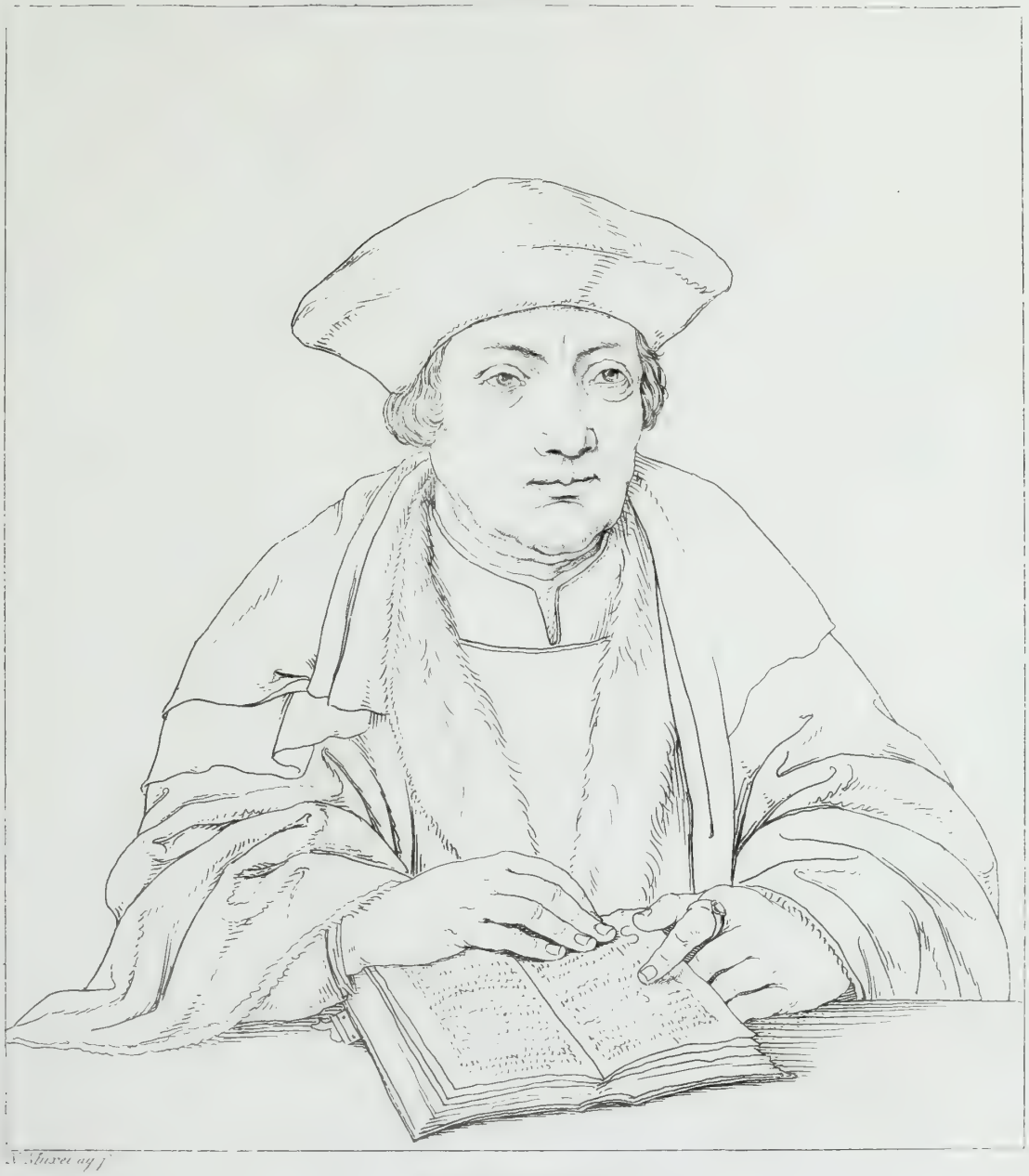
Muxel ag.

RIBALTA.

VELASQUEZ.

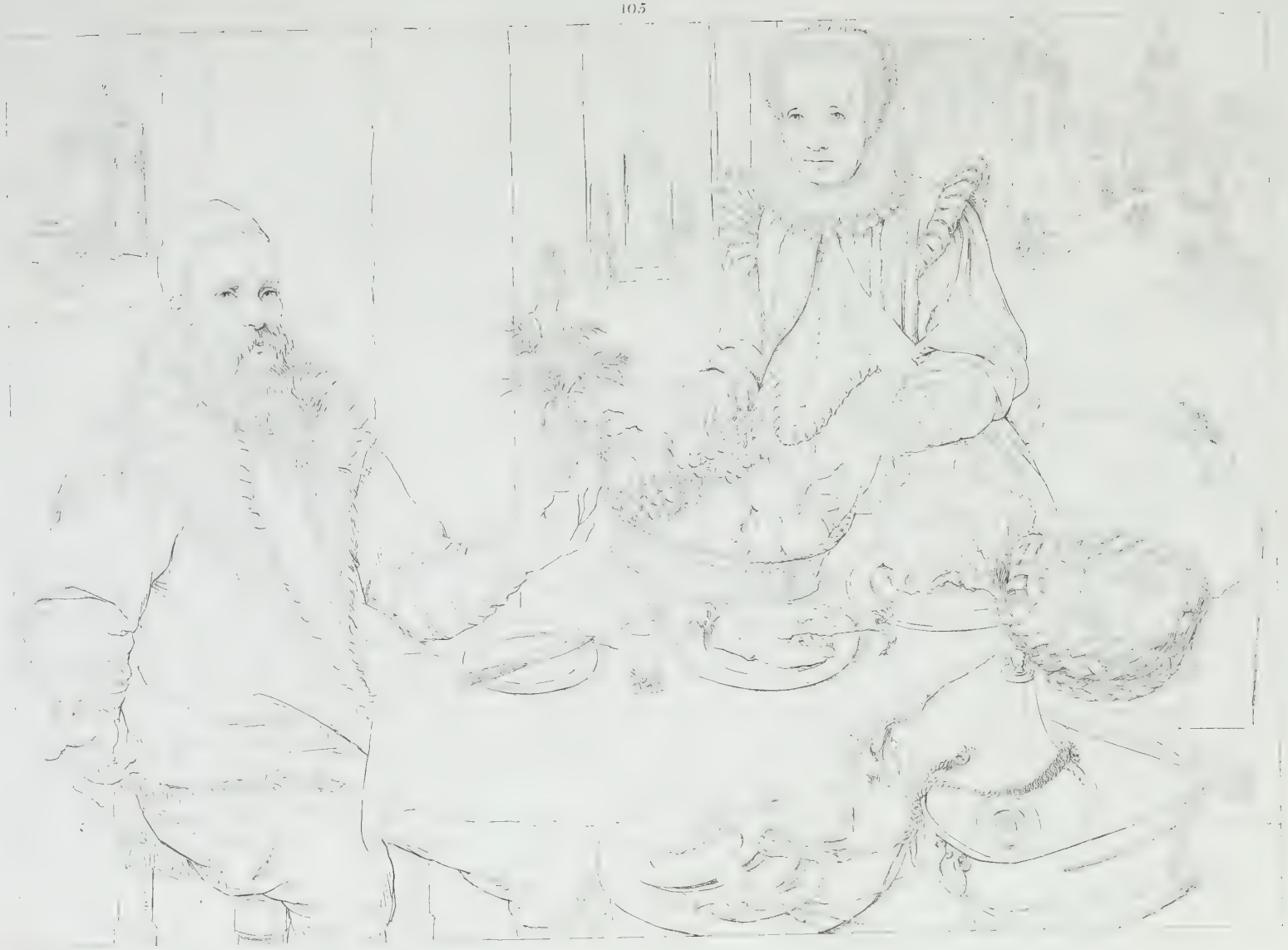


MEMLING



N. Muxel ag. f.

HOLBEIN del.

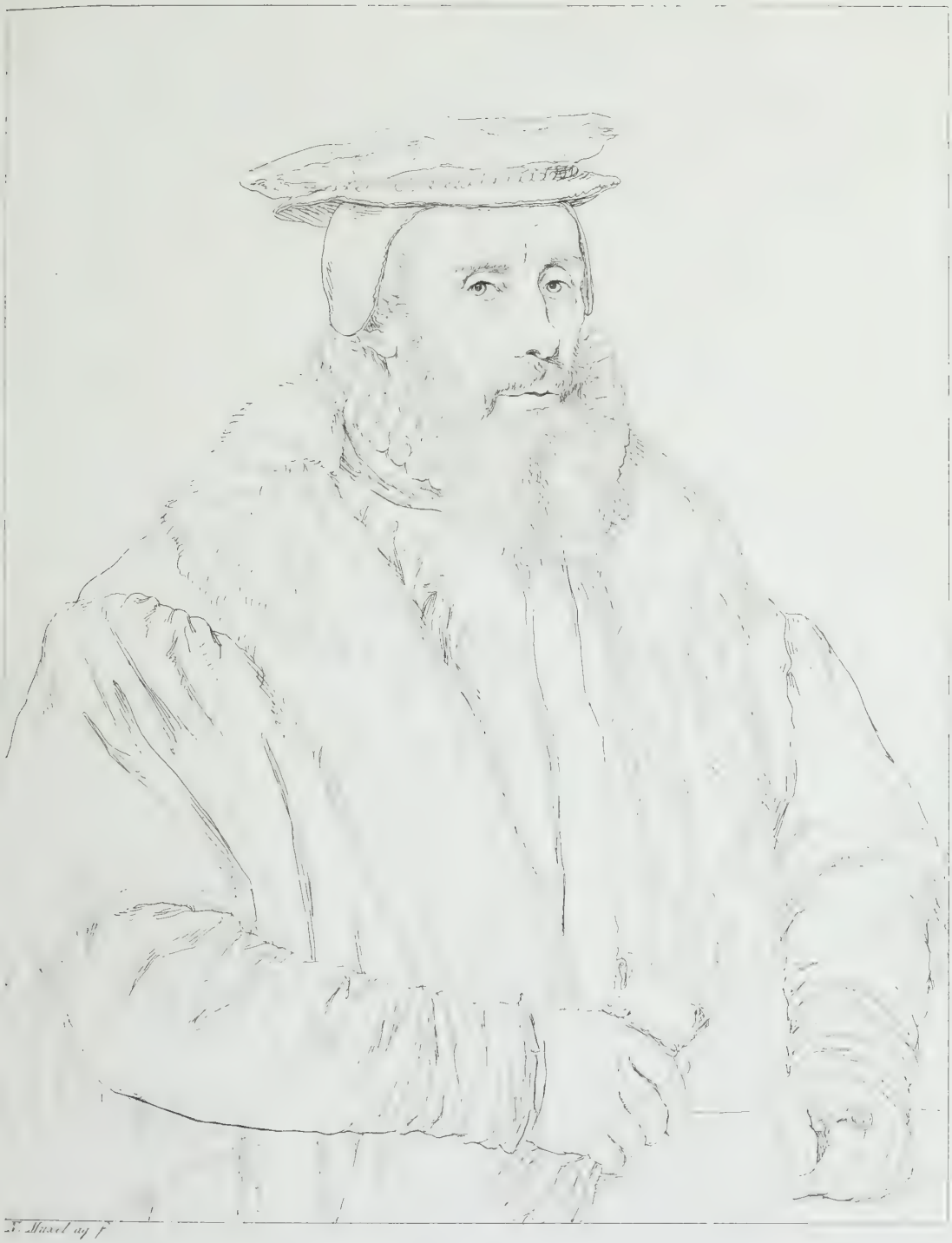


HOLBEIN.

DENNER

BREUGHEL. PET.

1917 Cat. [43]



PORBUS.

N. Murel ag fört

OTTOVENIUS.

T. Maxel a. f.

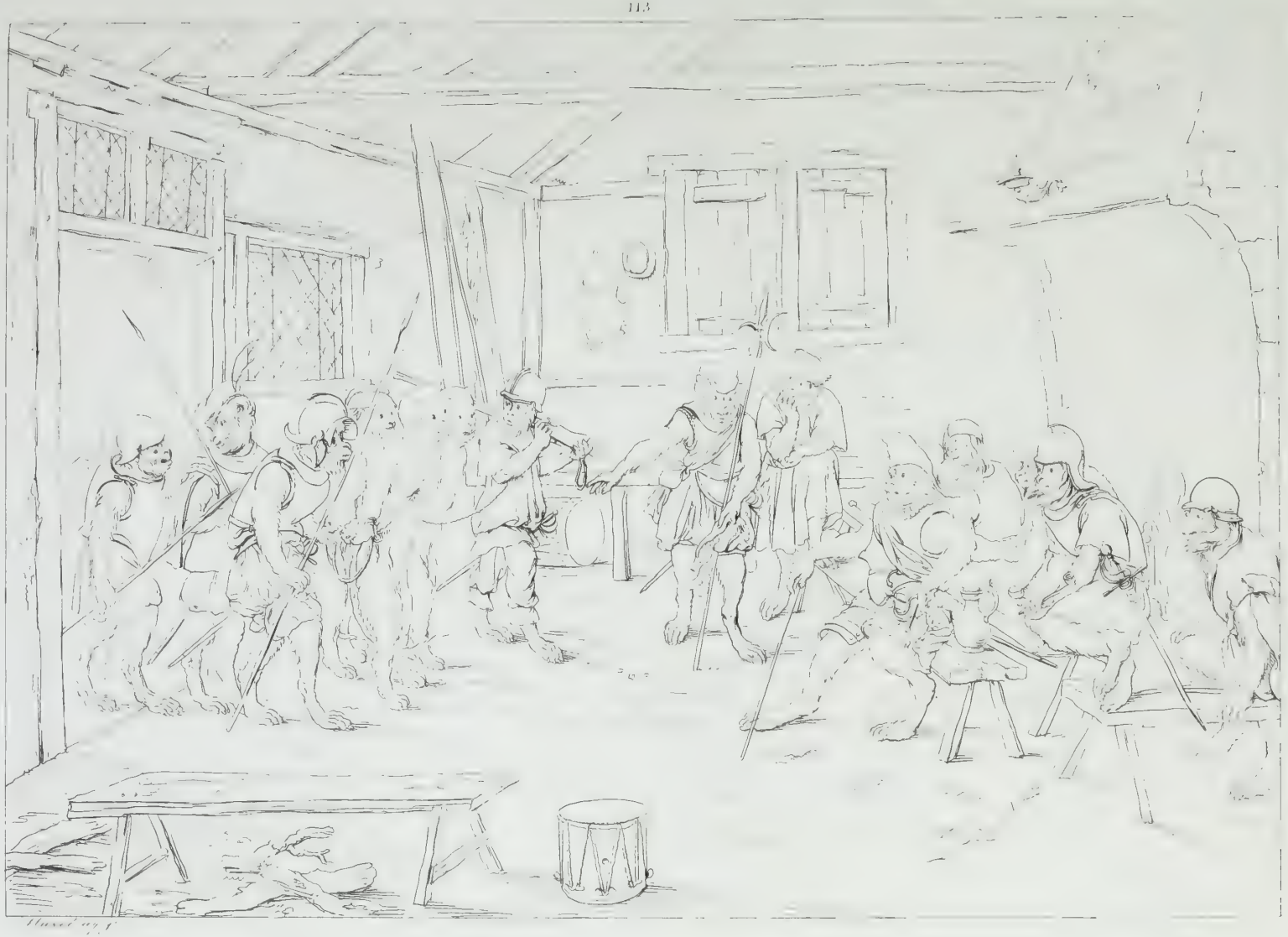
RUBENS, PETER PAUL

III.

N. Muxel aq. f.

RUBENS.

RUBENS. P.P.



RUBENS. P.P.

VAN DYCK.

VAN DYCK.

REGIS MAGNÆ BRITANIÆ
PROLES
PRINCEPS CAROLVS NATVS 29 MAII 1630
1635
EFFIGIA PRINCEPS MARIA NATA 4 NOV
1631.
1635
N. Maxel sc f

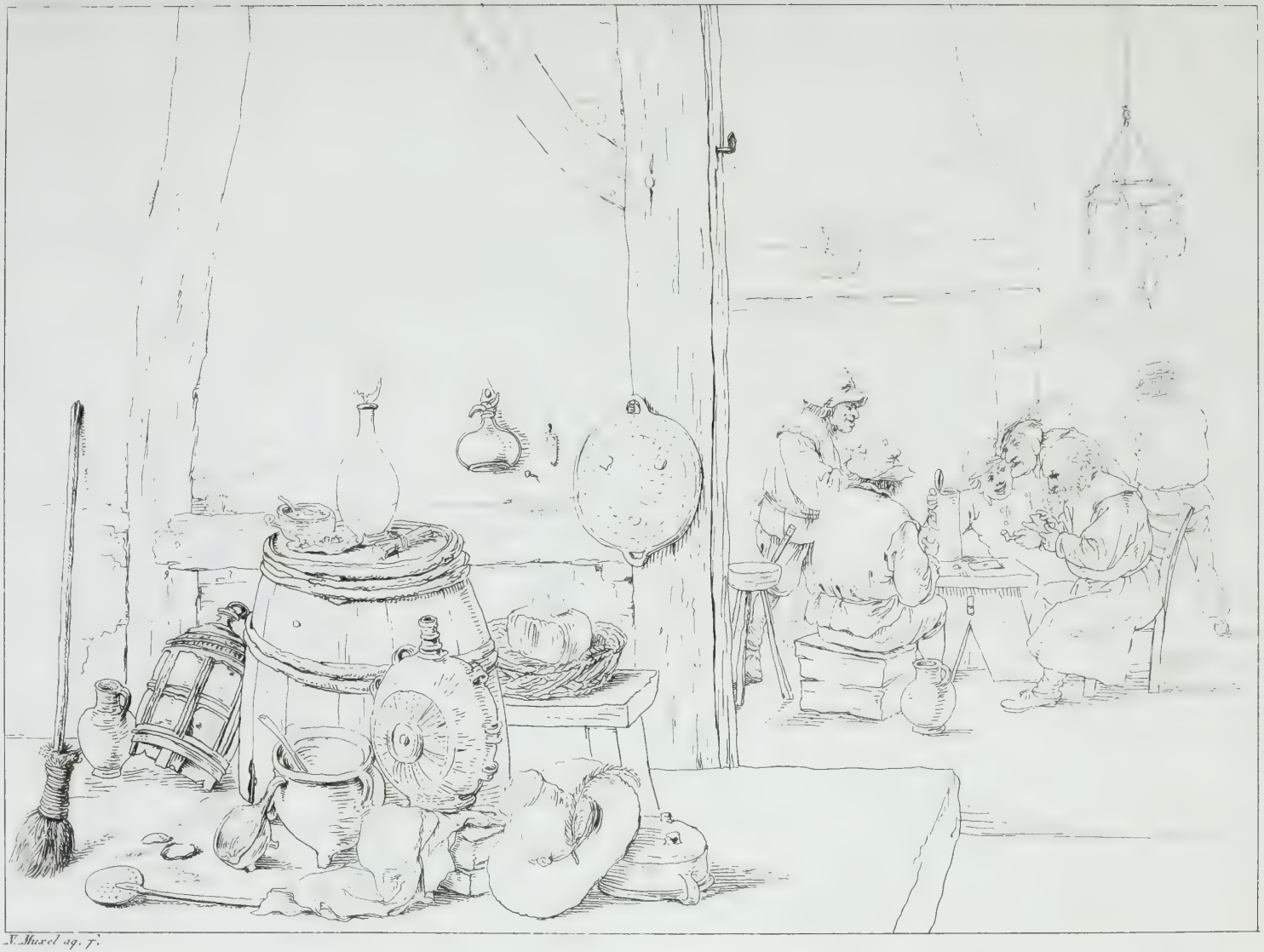
VAN DYCK.

VAN DYK.

N. Muxel aqua fort.

TENIERS,

(d'altere)



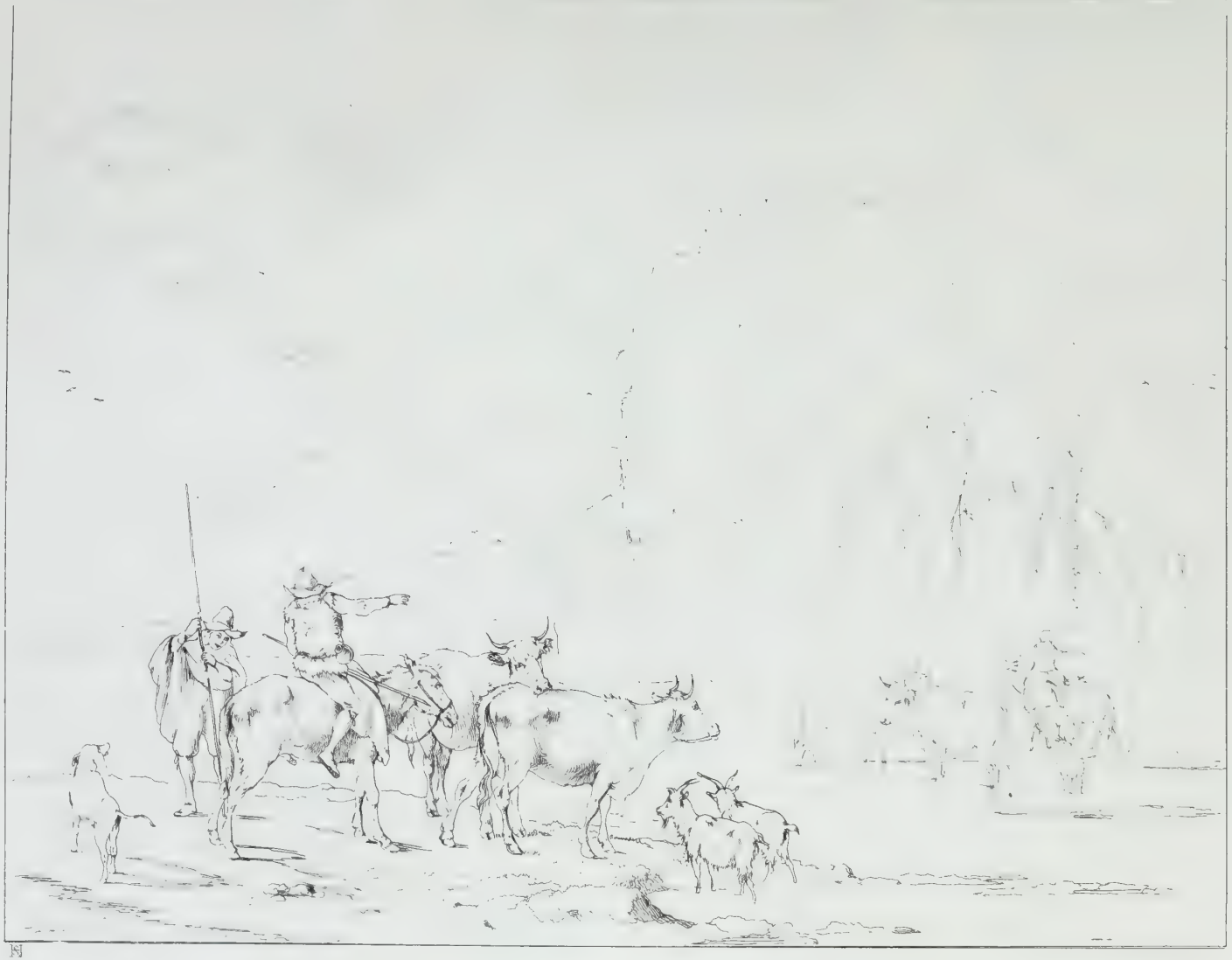
V. Muxel ag. f.

TENIERS.

ASSELYN.

N. Thuxel aqua f.

BACKHUISEN.



BERGHEM.

Voltz. aqua fort

BERGHEM.

BERGHEM

N. Mixel ag. f.

CUYP.

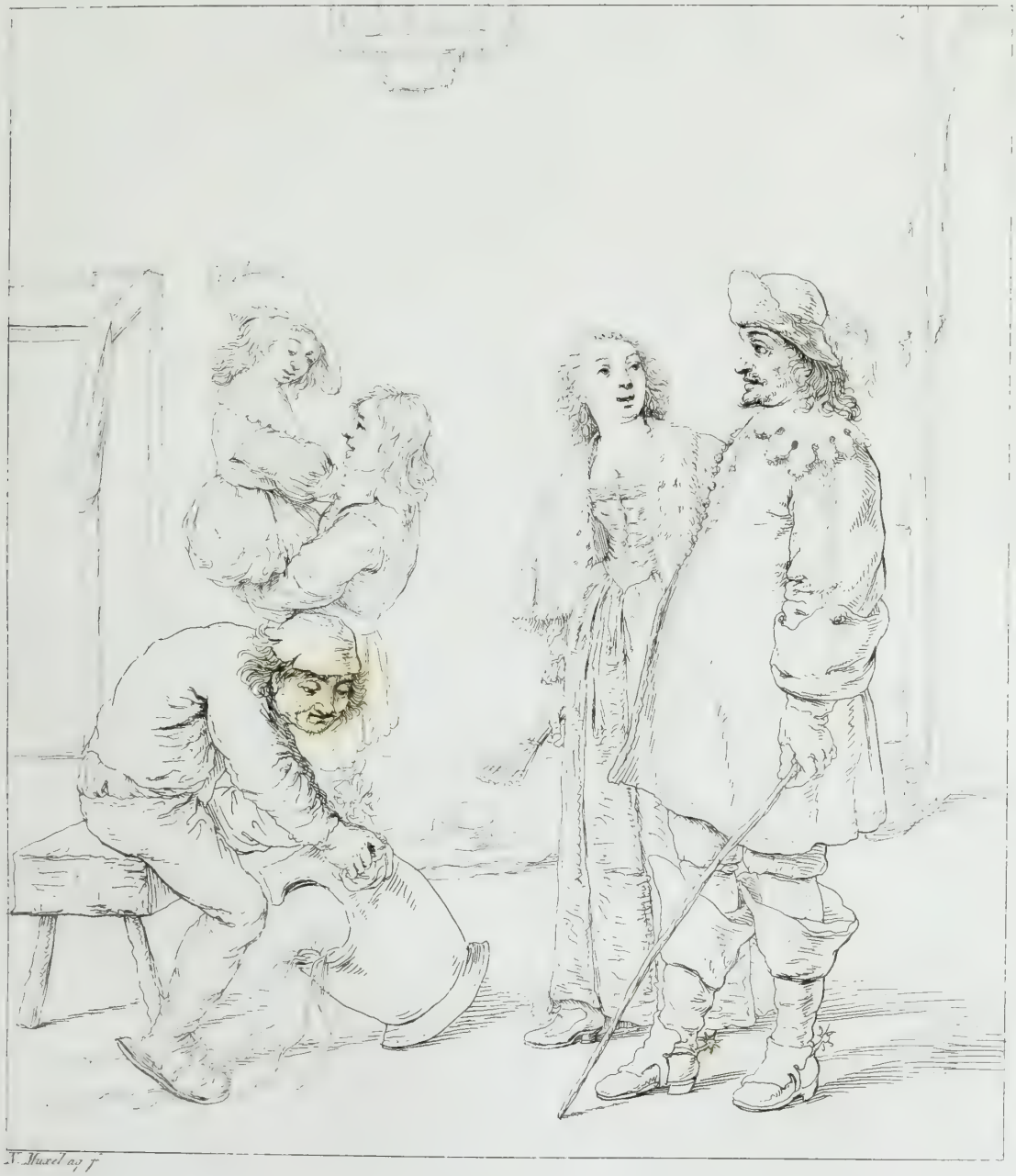
H. Adam ag. f.

DEKKER, CORN.

Fr. Volte aq. f.

VANDER DOES.

129.



N. Muxel ag. f.

LE DUCQ.

DUCQ, IOH. LE

H. Adam aq. f.

132.

HEEM, I. DAV. De

HEYDEN, van der

H. Adam aqua fort

HOBBEMA.

HONDEKOETER. MELCH.

N. Muxel ag. f.

HONDEKOETER.

M.ag.f

Pet.de HOOGHE.

Huxel aq. f.

IOH. VAN HUYSUM.

Spiers aqua fort

METZU, GABRIEL

MEULEN, van der.

M. agf.

MIERIS, Franz van.

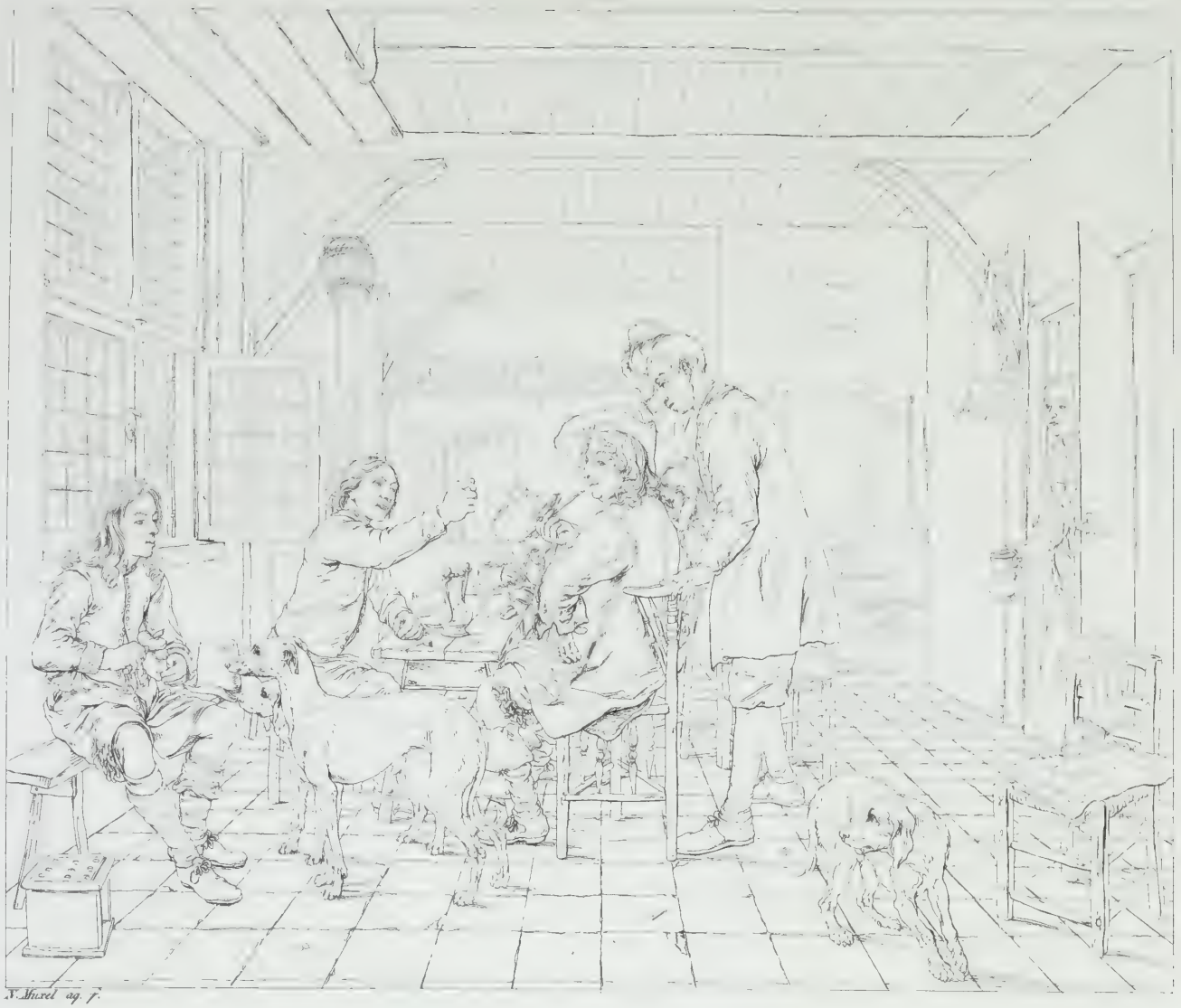
N. Muxelag fort

MIERIS, d. äl.

143.

MIERIS, Wilhelm.

1917 Cat (56)



LONGH.

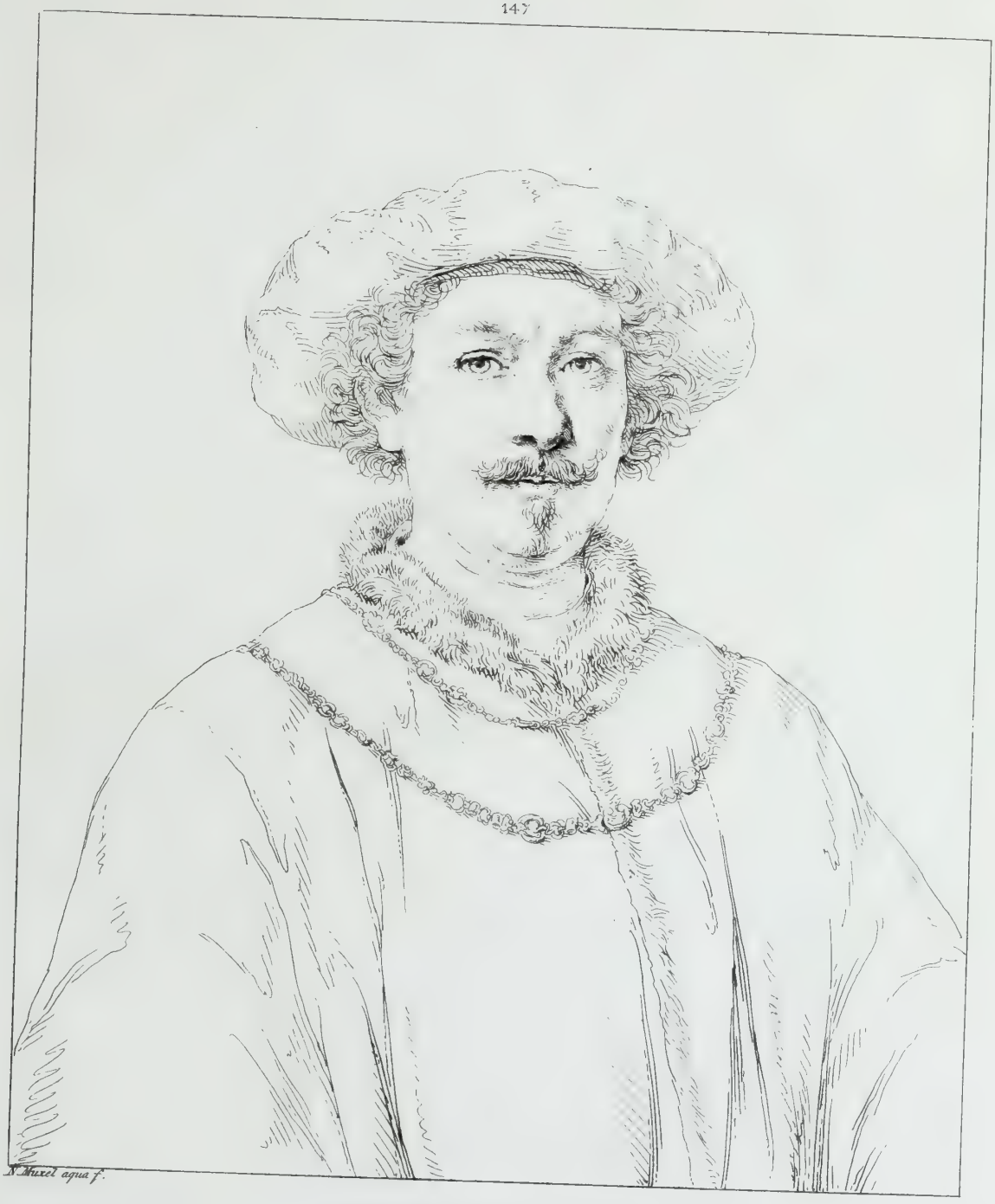
N. Muxel aq. f.

LIMBORCH

1917 Cat. 157

Hu vel aq. f.

LINGELBACH



REMBRANDT.

Friedr. Voltz.

ROMEYN.

H. Adam aqua f.

RUYSDAEL.

H. Adam ad. j.

RUYSDAEL, JAC:

H. Adam aqu. f.

RUYSDAEL, HAC.

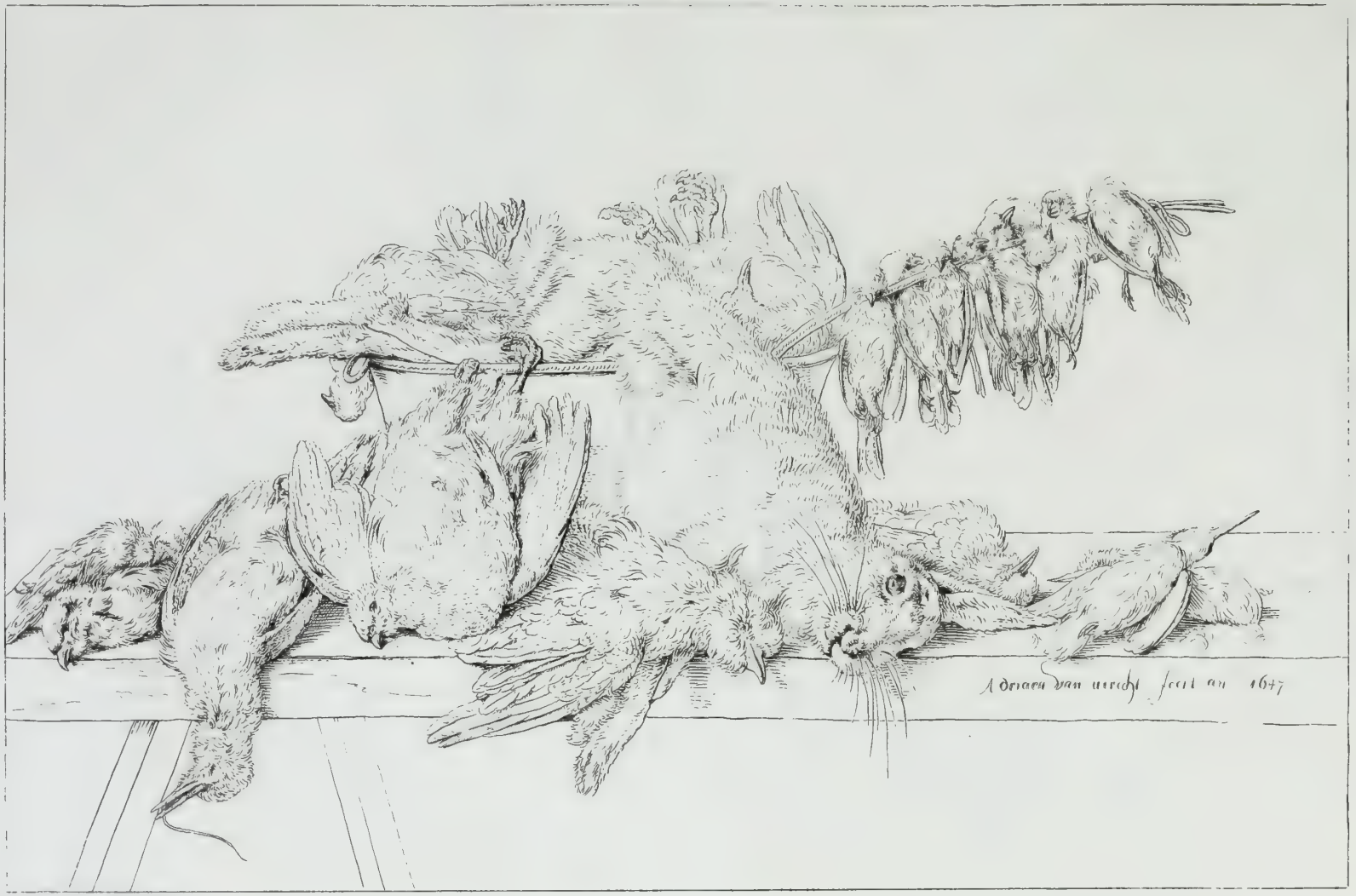
N. Muxel ag fort.

STEEN, VAN.

P. Hennet aq. f.

OSTADE. ADR.

OSTADE (IS. V.)



UTRECHT, ADR: VAN

VAN DE VELDE.

N. Muriel aq. fort.

VELDE, van de.

158.

H. Adam ag. f.

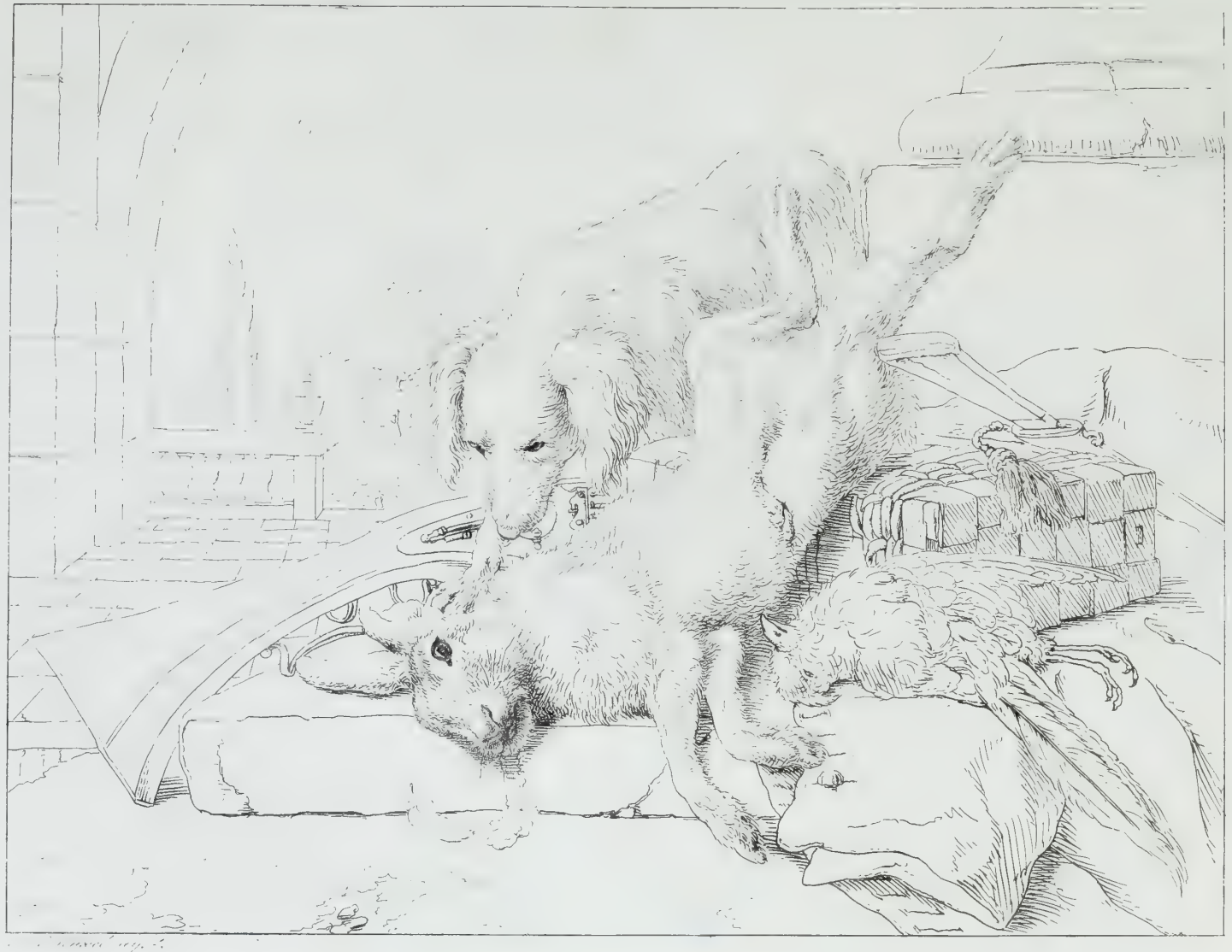
VERBOOM.

POLENBURG.

VLIEGER.

N. Muxel aq. f.

WÉENIX.



WENINX.

Voltr. aqua f.

POTTER P.

Habenschaden aq f.

PYNACKER.

Voltz aq f

WOUVERMAN, PHIL:

N. Muxel aqua f.

WOUWERMAN.

1917 C.1 (62)

Habenschaden aq f.

WYNANTS.

169.

H. Adam aq f

WYNANTS.

Kretschmer sc.

ZORG.

POUSSIN. Nic.

POUSSIN, INC.

Voltz ag. f.

PARROCEL. IOS:

Magf.

VANLOO, CHARLES.

VAN LOO, C. B. S.

N. Marel aqua f.

BOUCHER.

1917 Cat (64)

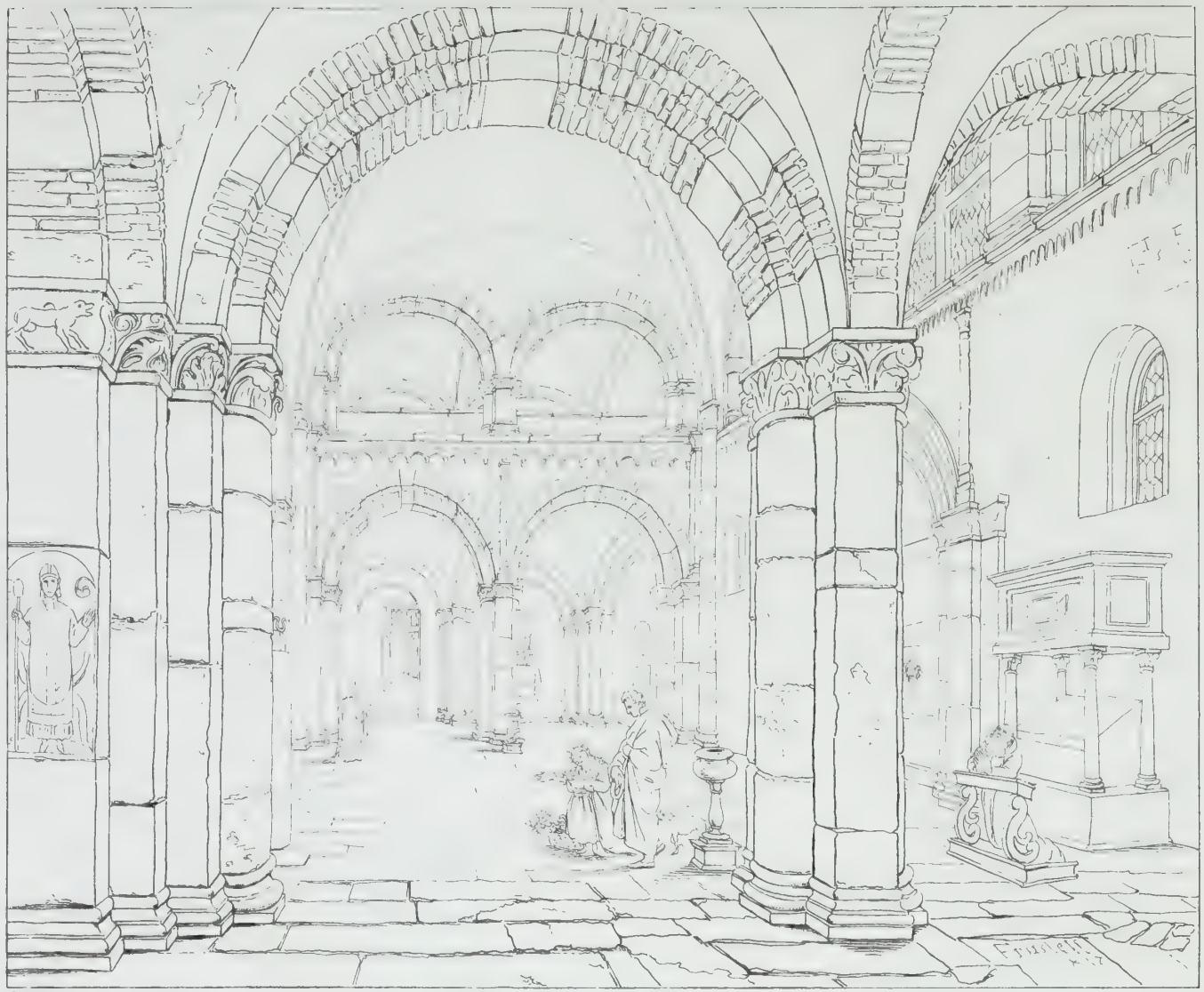
J. Muxel aq f.

VERNET.

V. Maxel ag.t.

GREUSE.

197 Gr (67)



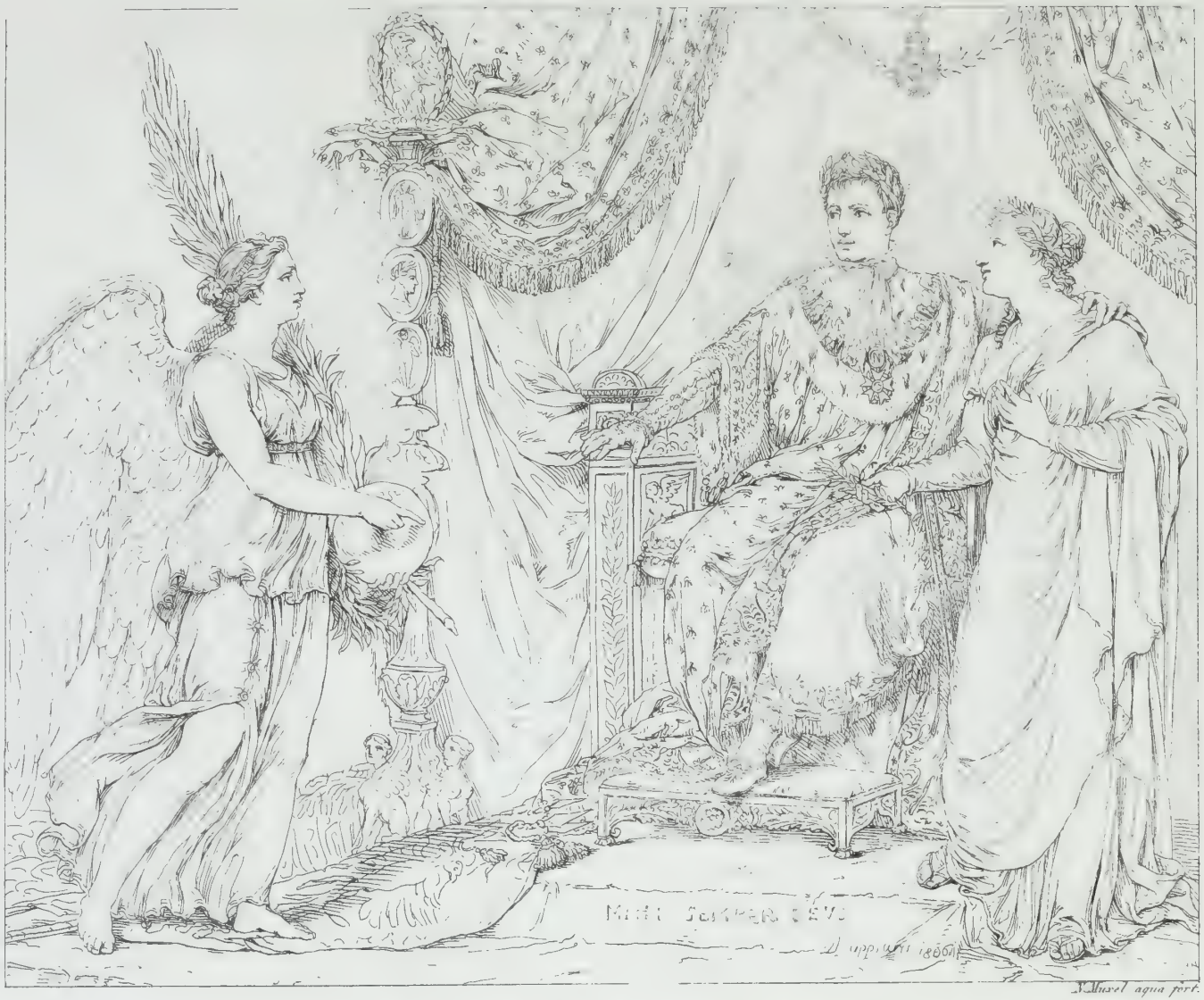
Maq f

FRADELLE.

F. Huxel sq. f.

FRADELLE.

1917 cat (68)



APPIANI, ANDREAS

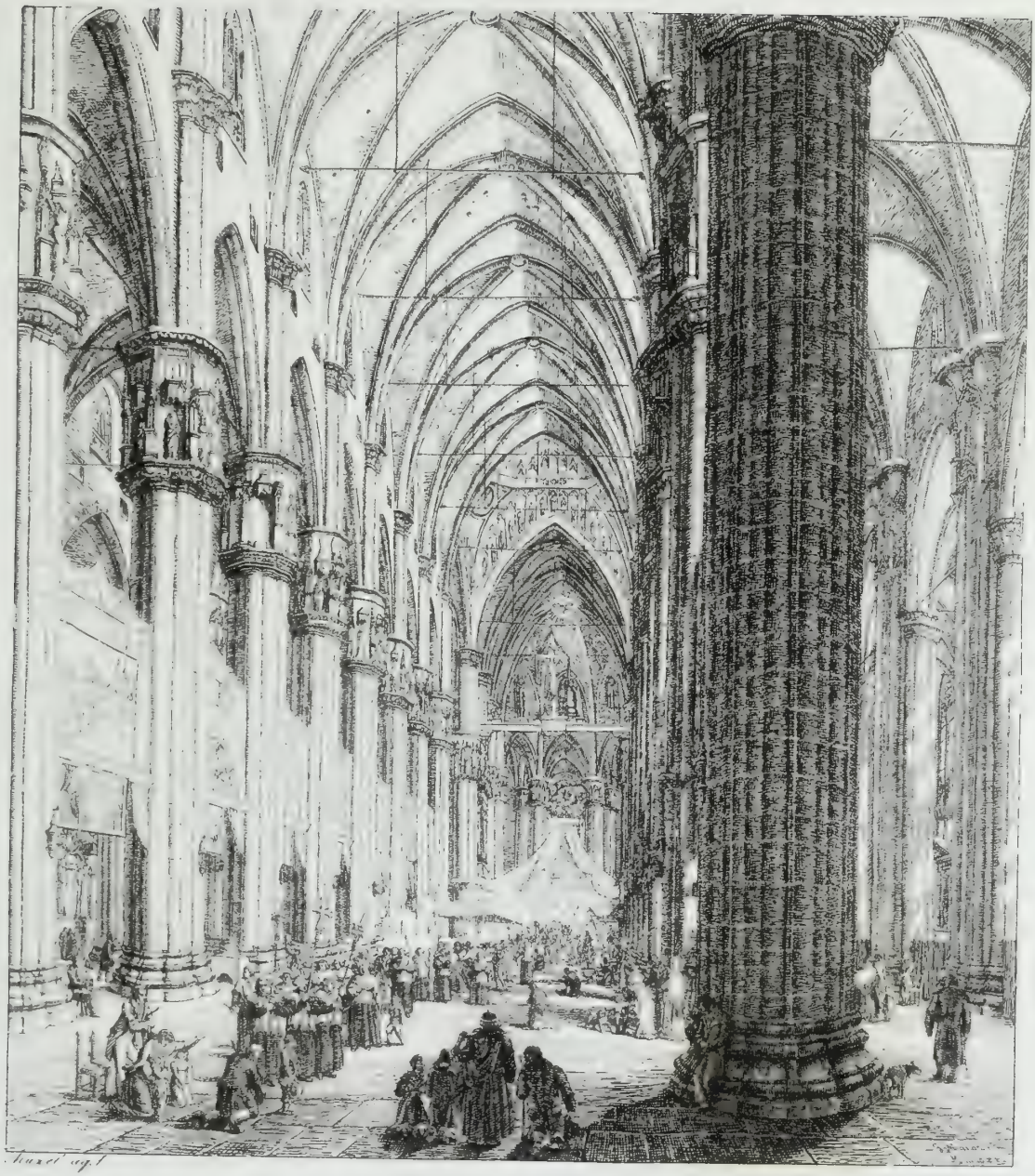
V. Stuxel aqua f.

APPIANI.

Muxel ag. f.

MIGLIARA

185.



MIGLIARA, LOH.

J. Muxel sc.

HESS, HEINRICH.

Weiss aqua fort.

ACHENBACH u. WEISS

Muxel aq. f.

RUBEN

189.

FREIBERG ELECTRE VON

FREIBERG, BAR: vom

F. Voltz

v. HEIDECK.

Muxel sc.

FIELDECK VON

V. Maxel aqua f.

HEIDECK.

ADAM, ALBR.

ADAM ATЫ

AUDAUX, AUBR.

Fr Voltz ag fort

ADAM, ALBR.

Fr. Voltz

ADAM, Abe.

BÜRIKEN.

Muxel ag f

DILLIS, CANT.

DELHI, &c.

H. Adam ag. f.

v. DILLIS.

H. Adamag fort

DORNER.

Loffler ag.f.

DORNER

H. Adam ag. f.

DORNER.

Fr Veltz ag f

HESS,

(Peter)

208.

HESS, PET.

Voltz ag. f.

HESS PET.

KOBELL, IAN.

Fr. Witt ag. f.

v. KOBELL.

KOBELL VON

A Löffler ag f.

KOCH

QUAGLIO, DOM.

Muxel ag f

QUAGLIO, DOM.

216.

Muxel aq. f.

QUAGLIO, SIM.

SCHINTZLER

218.

N. Huxel ag. f.

SCHNITZLER

WAGENBAUER

WAGENBAUER.

N. M. aq. f.

BERGER

N. Muxel ag. fort

FAHLKRANTZ.

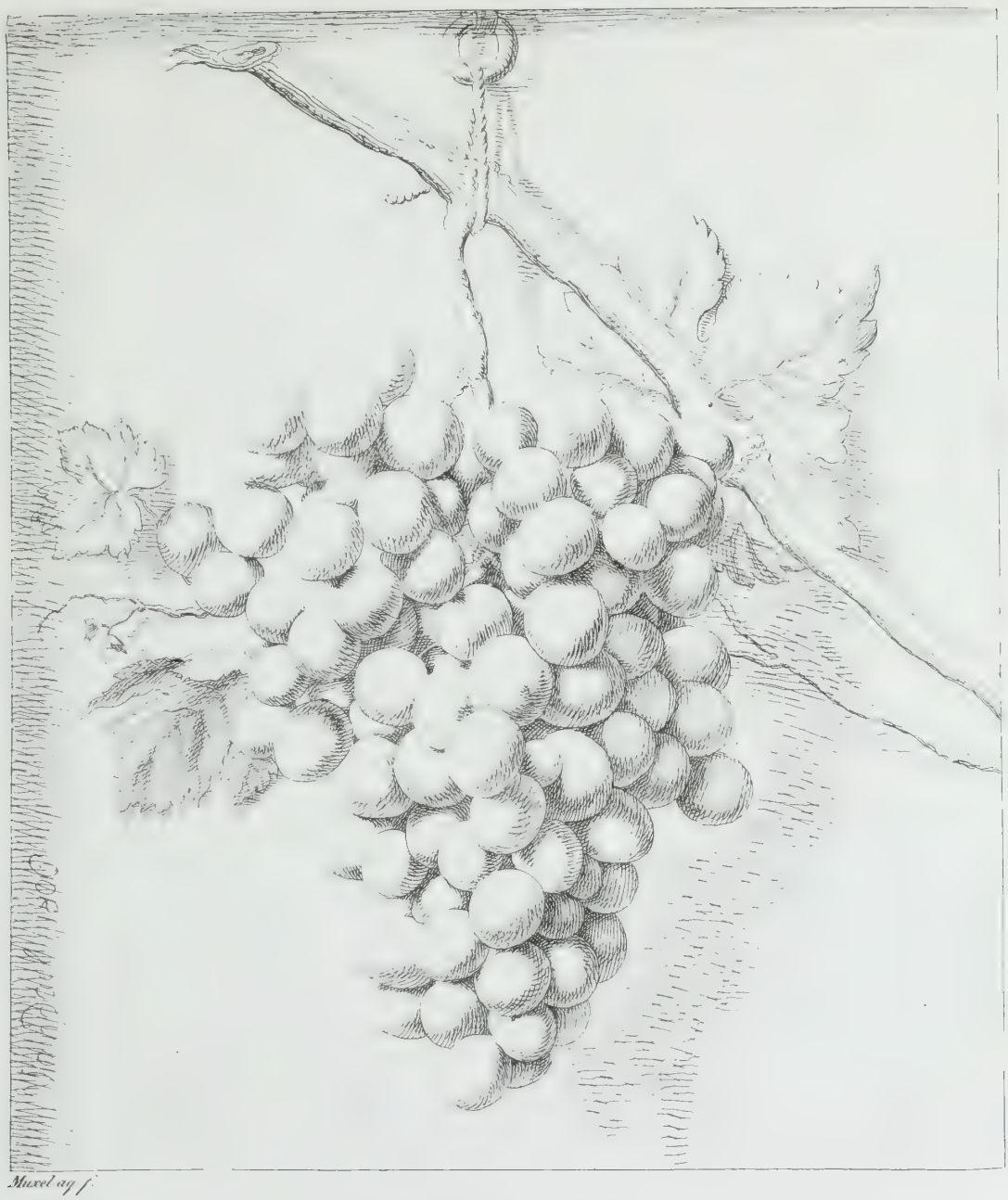
FAHLKRANTZ.

FEARNLEY.

LAURÉNS.

COGELS.

COGELS.



Muxel ag f.

DAEL, VAN.

M. aq. f.

VANDAEL.

VANDAEL.

VAN DAEL

Fr. Voltz aq. f.

DAVID

J. Muxel aq. f.

GERARD.

GIRARD.

V aq. f.

GERARD, Mad^elle

N. Mavel aq f.

GUERIN.

Fr. Veltz aqua fort

VERNET.

Maq f.

VICAR.

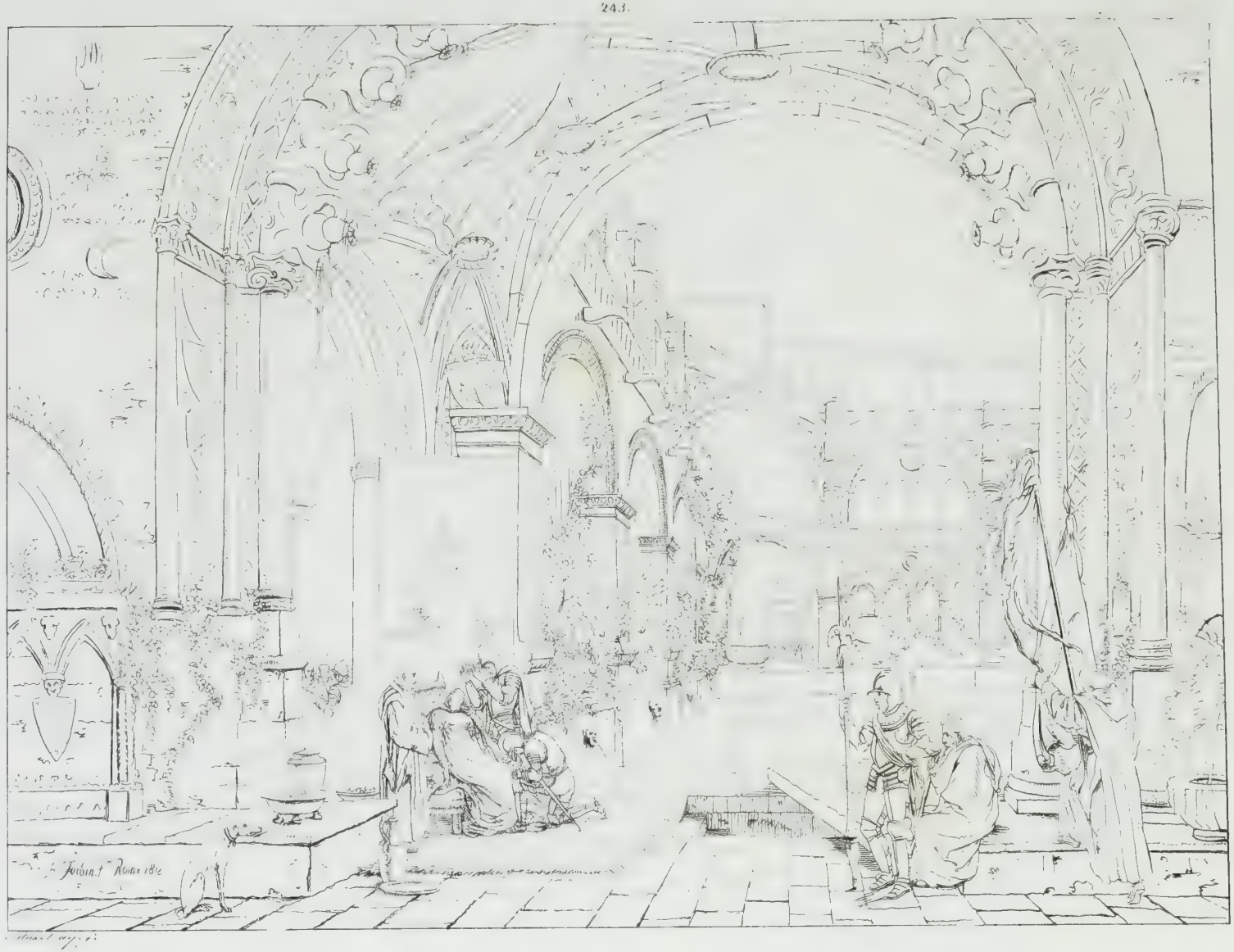
N. Muxel aqua fort.

WICAR.

H. Adam ag. f.

BIDAULT

DEMARNE



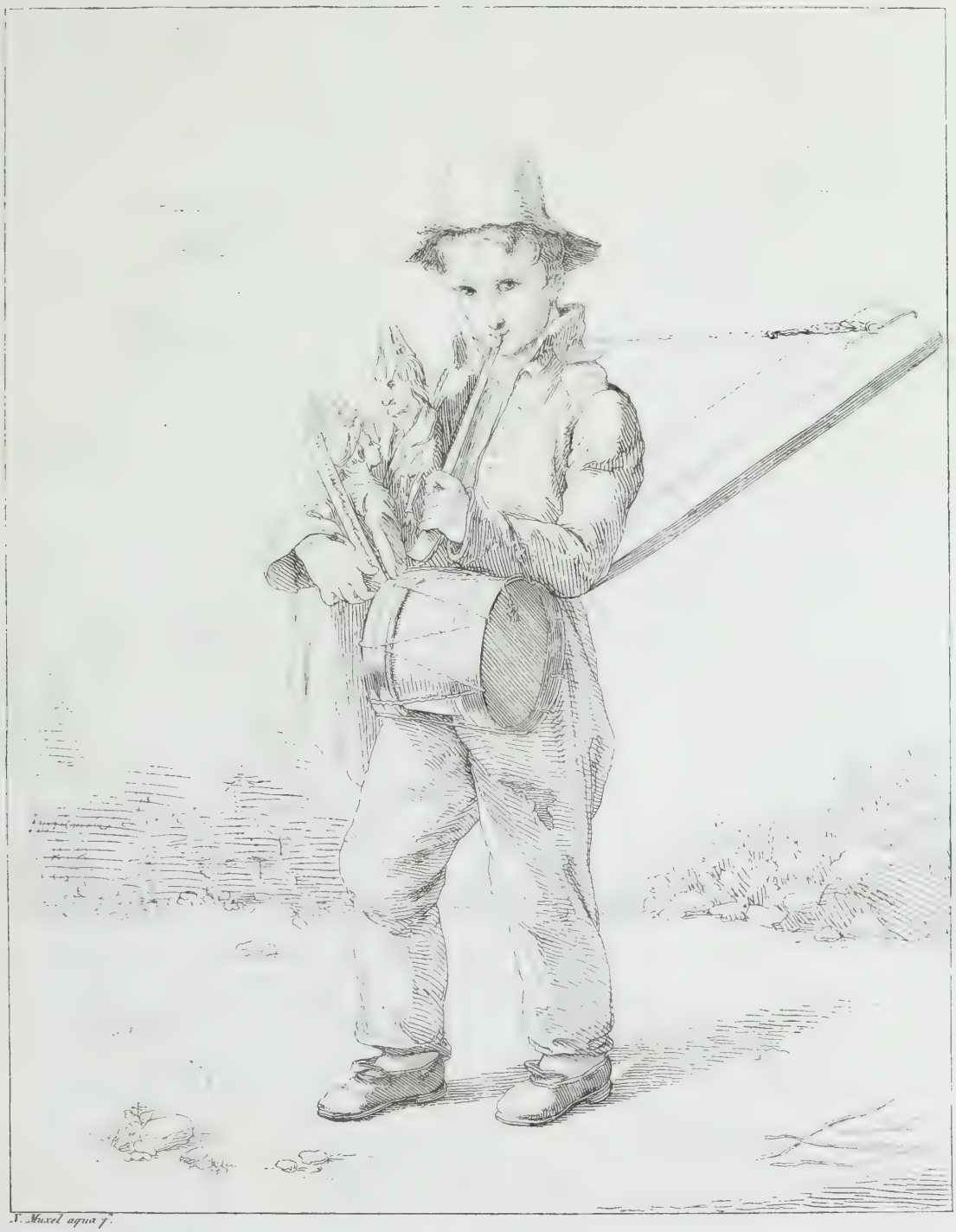
TORBIN, GRAF von.

FORBIN, DE SAINSON.

Musel ag f.

GRANET.

PERSENT.



N. Musel aqua f.

LESCOT.

A. Muxel ag. f.

RICHARD

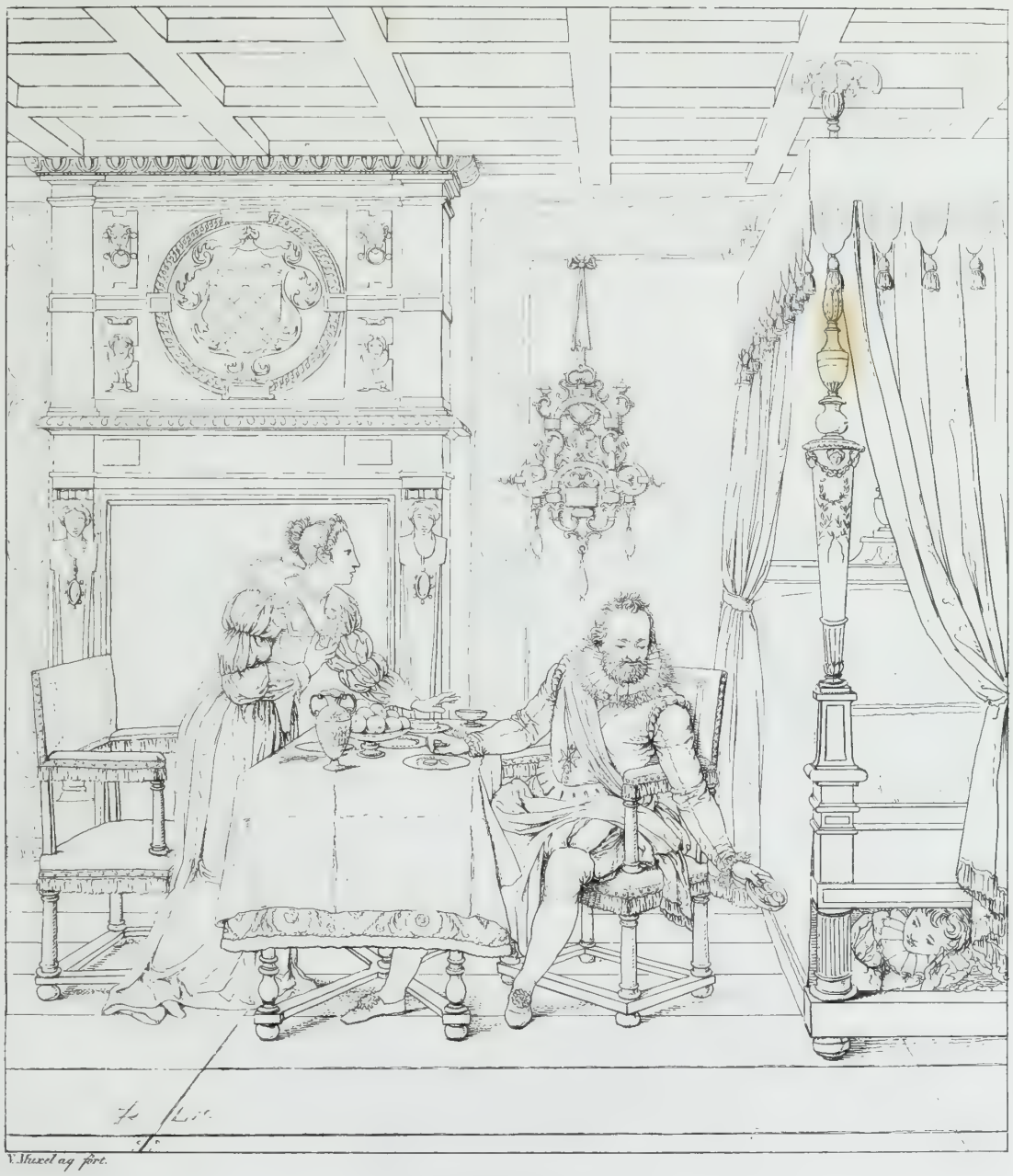
N. Muxel aqua f.

RICHARD.

N. Maxel aq. f.

RICHARD.

251.



V. Muxel ag fort.

RICHARD.

TAUNAY.

L. Huxel aq. t.

ALGARDI.

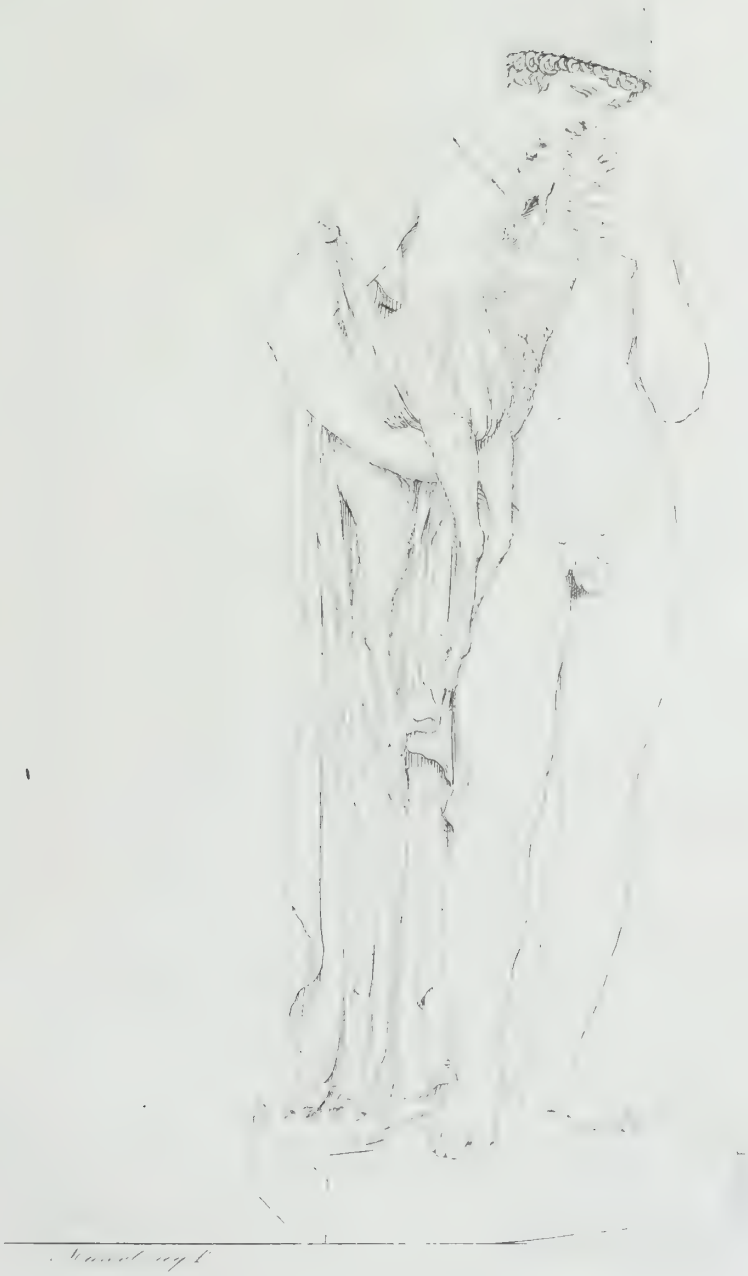
BOSIO.

V. Morel inqua f.

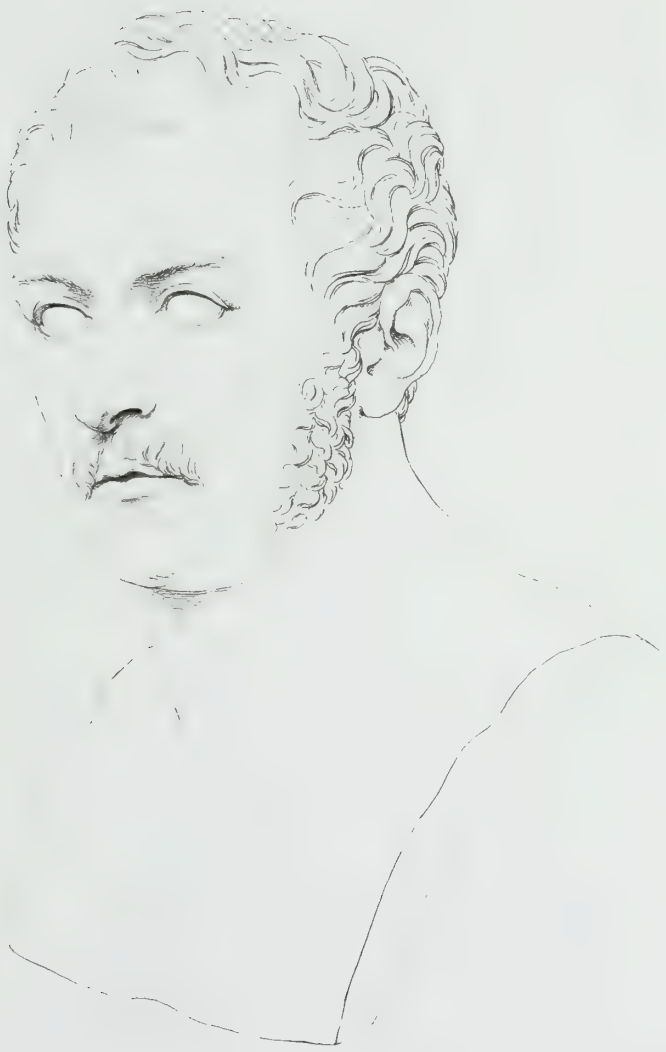
CANOVA.

J. Muxel aqua f.

CANOVA.

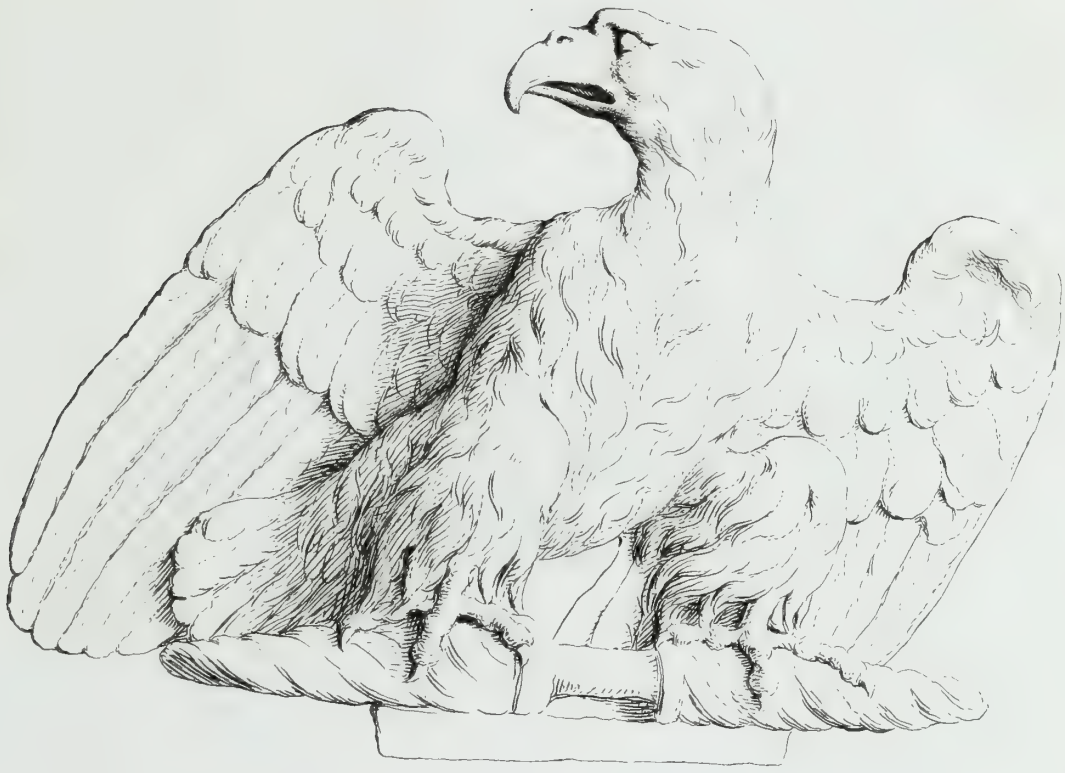


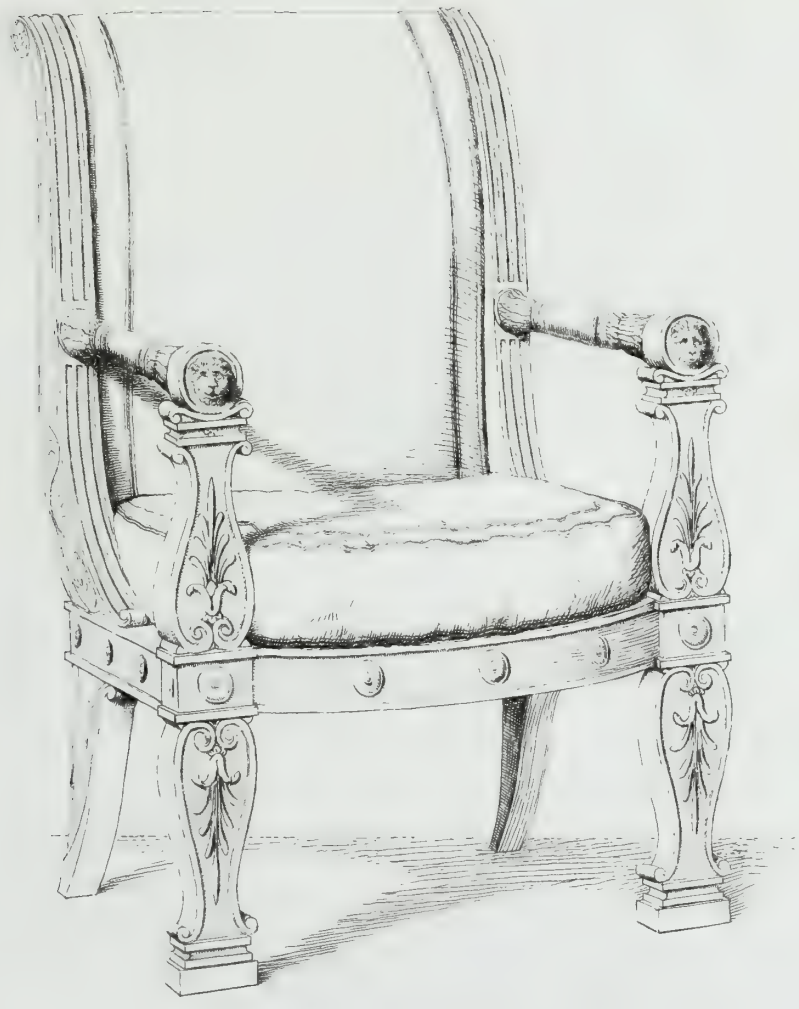
CHAUDET

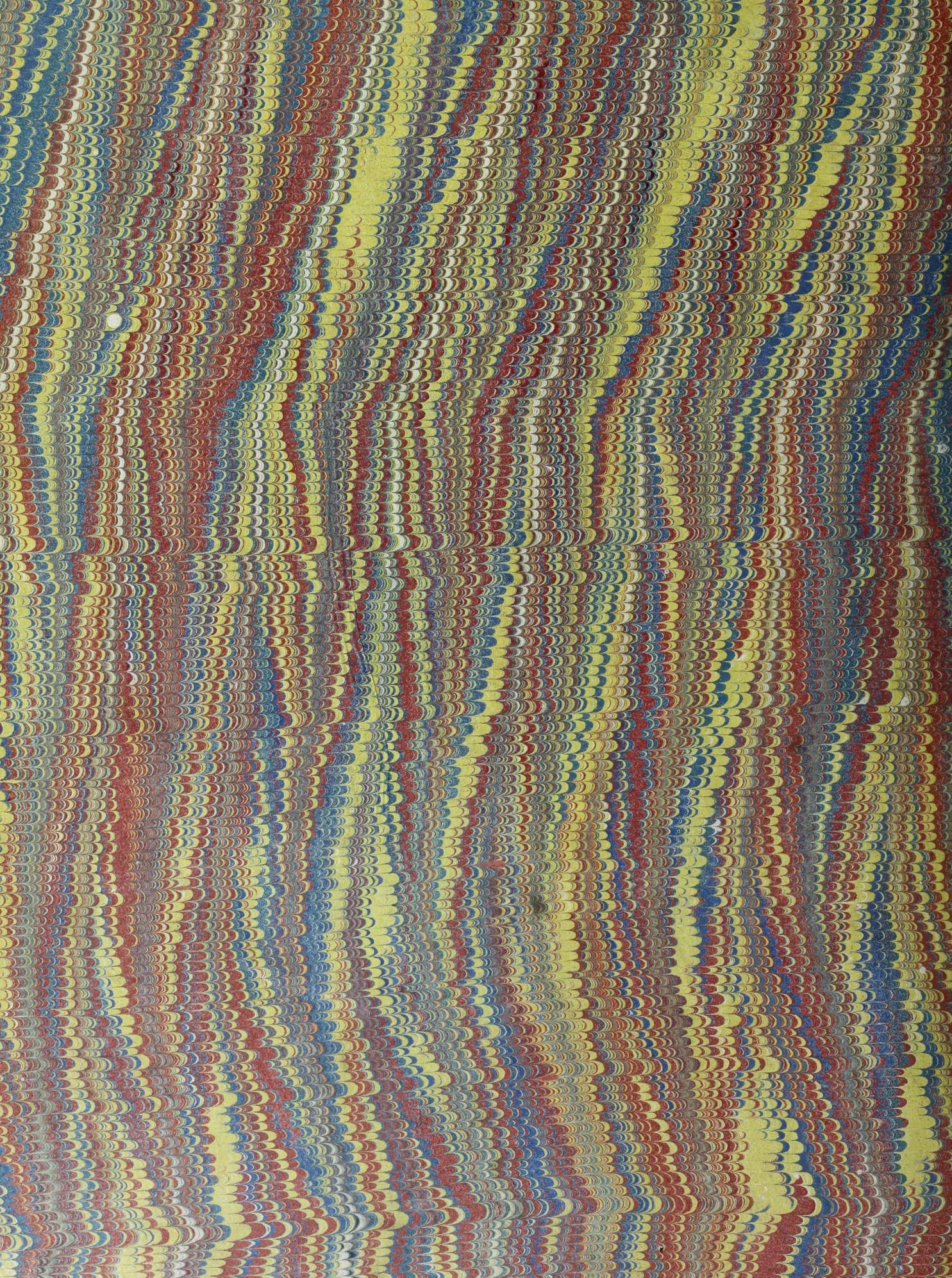
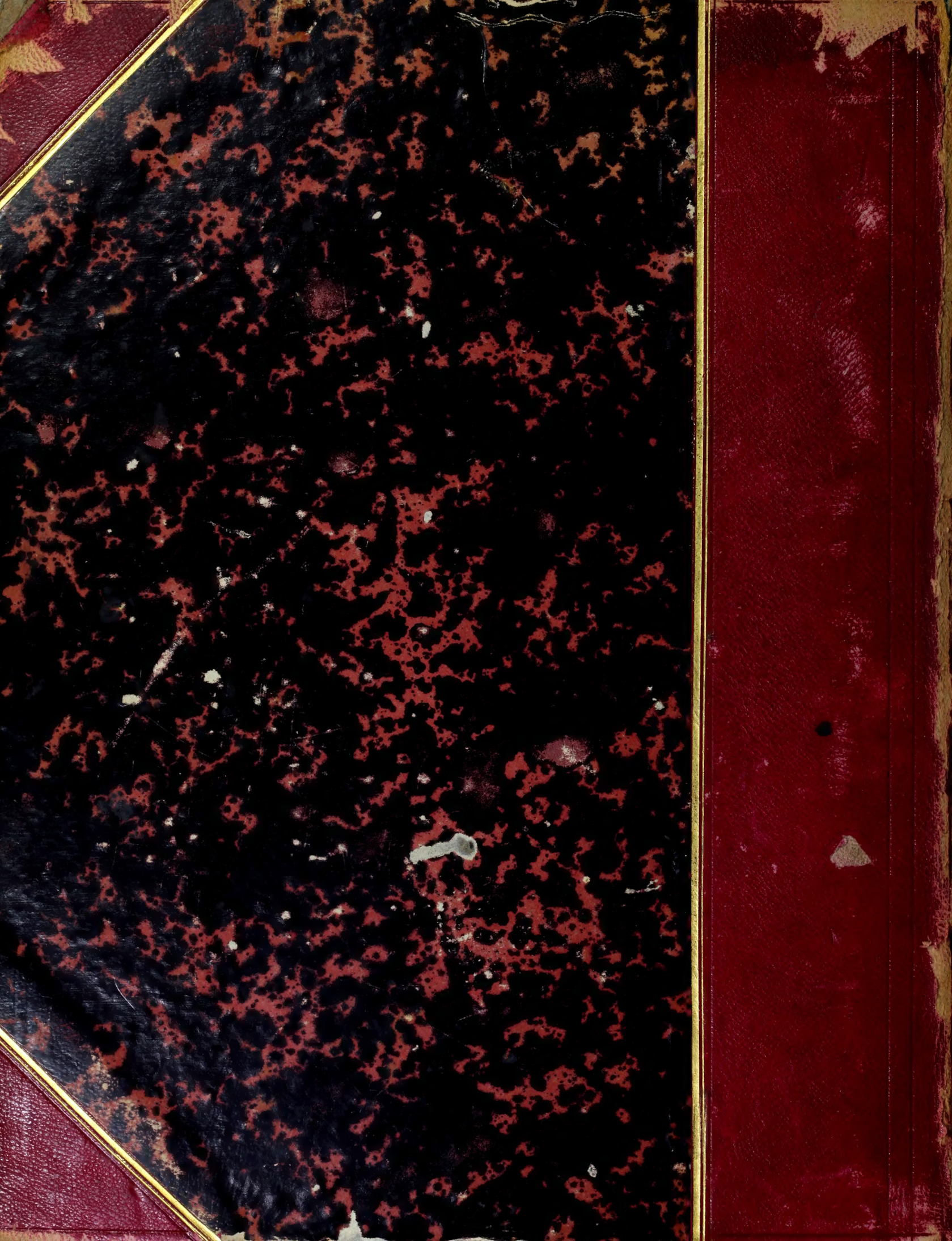


MANFREDINI.

STATUE, pierre antique.





FAUTEUIL

de l'Empereur Napoléon.